

**A TRANSITIVITY ANALYSIS OF GENRES IN THE TENTH GRADE  
SENIOR HIGH SCHOOL TEXTBOOK *DEVELOPING ENGLISH  
COMPETENCIES***

**A Thesis**

**Presented as Partial Fulfillment of the Requirements for the Attainment of  
*A Sarjana Pendidikan* Degree in English Language Education**



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2013**

## APPROVAL SHEET

**A TRANSITIVITY ANALYSIS OF GENRES IN THE TENTH GRADE  
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*COMPETENCIES***



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## RATIFICATION

### A TRANSITIVITY ANALYSIS OF GENRES IN THE TENTH GRADE SENIOR HIGH SCHOOL TEXTBOOK *DEVELOPING ENGLISH COMPETENCIES*

#### A Thesis

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Accepted by the Board of Examiners of the Faculty of Languages and Arts  
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## PERNYATAAN

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Menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri dan sepanjang pengetahuan saya tidak berisi materi yang ditulis oleh orang lain sebagai persyaratan penyelesaian studi di UNY atau perguruan tinggi lain kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila terbukti bahwa pernyataan ini tidak benar, sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, Desember 2013

Penulis



(M. Khairun Nazhirin)

## **DEDICATION**

This thesis is dedicated to  
my father  
who taught me way of life

## **MOTTOS**

**Truly, my prayer and my sacrifice, my life and  
my death, are all for Allah, the cherisher of  
the world**

(Al-An'am: 162)

**Life's journey, not a destination**

(Steven Tyler)

**Dalam hari selalu ada kemungkinan, dalam hari pasti ada  
kesempatan**

(Iwan Fals)

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Yogyakarta, Desember , 2013

The Researcher

A handwritten signature in black ink, consisting of stylized, overlapping letters and lines, likely representing the initials and name of the researcher.

M. Khairun Nazhirin



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**ABSTRACT**

This research is an attempt to analyze the transitivity of genres in senior high school textbook *Developing English Competencies* for Grade 10 based on Halliday's theory of systemic functional linguistics, and to find out the factors affecting the analysis result and the benefit that can be gained. This research is expected to give an insight of understanding genres' register features in comprehending texts to improve linguistic competence.

This research study used two techniques: quantitative and qualitative. The quantitative technique presented the frequency of occurrences and the qualitative technique described or interpreted each type of process. The data were collected from the reading section in the textbook. The researcher's knowledge of transitivity system was the key instrument. As supplementary tools of the instrument, forms of data sheet were used during the research analysis.

Based on the result, there are six types of process found; (1) material process was found 116 times, (2) relational process was found 56 times, (3) mental process was used 28 times, (4) verbal process occurred 28 times, (5) behavioral process was found 8 times and (6) existential process was found 7 times in the analysis. The factor of curriculum influences the result in quality; the curriculum conveys the information to a textbook concerning the categorization of vocabulary. The factor of material sources influences the result in quantity, because there are different numbers of clauses among the genres. The benefit that can be gained are the transitivity of genre can stimulate the reading skills to comprehend the idea and information in a text, and the content enriches the knowledge of reading and writing skills that can be applied in spoken and written texts.

## **CHAPTER I INTRODUCTION**

### **A. Background of the Study**

English has become a global language and plays an important role in some fields such as technology, art, international relationship, education, etc. Being able to communicate using English can be a determiner of a success of a country to face this globalization era.

Considering the importance of English, the Indonesian government puts English as a compulsory subject in schools and it becomes a subject which determines students in passing their graduation. English has been taught from primary schools to senior high schools. English includes four language skills, i.e. listening, speaking, reading, and writing that need to be mastered by students. As stated in School-based Curriculum 2006, the objective of the English subject in the senior high school covers the ability to understand and produce both spoken and written texts which are realized in those four skills. They are listening, speaking, reading, and writing integrated to reach the functional literacy level.

Reading is a main source that Indonesian people can easily access in enlarging their knowledge and their English ability. They are able to know the recent information in science, technology, and other fields which are mostly present in English. Moreover, they can improve their vocabulary competence by learning new vocabulary, new phrases, new utterances, and other

references which further become important support for developing their speaking, listening, and writing skills.

The reading skill is one of the important skills in the English teaching and learning process at school. In the process, the goal that should be attained by students is microskills for reading comprehension. Grammatical word classes (nouns, verbs, etc), systems (e.g. tenses, agreement, pluralization), patterns, rules, and elliptical forms are microskills stated by Brown (2001: 307) refers to traditional grammar that emphasizes on 'part of speech'. Meanwhile, Brown (2001) states that other microskills for reading comprehension is for recognizing the communicative functions of written texts, according to form and purpose. This statement indicates the functional grammar focuses on categories that help to describe elements such as 'function', 'use', and 'purpose'. Both traditional and functional grammars are fundamental approaches for preparing students to achieve a competence level in linguistics which covers grammatical competence.

Meanwhile, In the teaching and learning process of writing, teachers usually use material sources. In the process, it is almost impossible if we do not deal with the term 'language-learning material'. It is one of the main components that have to be prepared by teachers before they teach. Tomlinson (1998: 2) defines the term 'language-learning material' as anything which is used by teachers or learners to facilitate the learning of language. Nunan (1991: 208) classifies materials into two types. They are commercially produced material and teacher developed material. Examples of



commercially products material are global course books, general English course books, and textbooks. Here, the teacher should select the appropriate commercial materials which are suitable for the goal and objectives of the teaching and learning process.

One of the most popular material sources used in the teaching and learning process is the textbook. A textbook can be used as the learning material provider and the guideline of the teaching and learning process in order to reach its goals. To comprehend learning materials especially from the textbook is not an easy task. There are many learning materials that can be derived from textbooks. One of the most commonly provided materials in textbooks is genres/text types which are commonly presented in reading, since the main purpose of the teaching and learning process is for comprehension as a starting point to learn how to write.

Since the KTSP (Kurikulum Tingkat Satuan Pendidikan) was issued in 2006, which focuses more on genres in teaching reading, students are expected to be able to comprehend many genres/text types, such as descriptive, recount, exposition, reports, news item, anecdote, and narrative. To comprehend the learning materials such as genres in a textbook, both teachers and students should have better linguistic understanding. Moreover, a language model that considers language as communication or as a social semiotic system (Halliday: 1978) is also used in the curriculum. According to this point of view, when people think about a language, at least there are three important aspects that cover: the context, text, and linguistics features.

For the purpose of understanding the linguistic features of science language more generally, it is useful to focus on register features of the more advanced science genres. Teachers and students are required to have ability to understand the register features of genre. Register variation is responsive to differences in the context of situation Halliday describes in terms of *field* (what is talked about), *tenor* (the relationship between speaker/hearer or writer/reader), and *mode* (expectations for how particular text types should be organized) (Schleppegrell: 2004).

However, practically students have difficulties producing the more advanced genres; for example, students may just recount the steps in a lab procedure when they need to discuss causes and effects (Applebee, Durst, & Newell, 1984 in Schleppegrell: 2004). According Schleppegrell (2004) students need to learn the different genres of science, but the features of each genre vary according to the expectations of teachers in particular classrooms and contexts.

Due the reason above, the ability to comprehend learning materials such as genres is important. The failure of understanding text can be a problem to the learning process. Especially, the field feature of register is an integral part of genre materials provided in the textbook. Based on the reason, this research is conducted by using transitivity to investigate process types of some genres in the learning material source.

## **B. Identification of the Problem**

The success of English language teaching can be attained when the students are able to function what they have got from the teacher in a real communicative field. However, the facts are often in contrast with the ideal. The students still have difficulties to understand the language features within texts. If the students have mastered some language features and they are used to help in understanding the texts, they will undoubtedly have linguistic competence. Meanwhile, the teaching and learning of English cannot be separated from the teachers, students, material, and other components of learning. All of those components play important roles in the successful English teaching and learning process. In addition, Dublin and Olshtain (1986: 27-32) say that there are five basic components of a language-teaching program. They are the curriculum and syllabus, students, teachers, resources, and materials.

The first component is the curriculum. It is guide-lined through policy-makers convey information to teachers, textbook writers, examination committees, and learners concerning the program. The syllabus might have the title of 'curriculum', 'plan', and 'course outline'.

The second component is students. According to Brown (2001: 92), the teens are an age of transition, confusion, self-consciousness, growing, and changing bodies and mind. Students come from different backgrounds of study, interest, motivation, and preference in how to learn English. That is why a correct choice of technique is very important in teaching them. The

students will learn best by using the correct techniques and have the opportunity to use the language frequently. In communicative programs, students are expected to take an active part in the learning process. They are put into situations in which they must share responsibilities, make decisions, evaluate their own progress, and develop individual preferences.

The third component is teachers. Teachers play important roles in the English class including in the reading teaching and learning process. They have a role as a facilitator who provides the students with the instructional tasks and motivates them to be involved actively in the class. The teachers should have the ability to organize a class well. They help students to be involved in the teaching and learning process. They can also help the students to comprehend material given. Unfortunately, not all teachers have the ability to arouse students' motivation, build their self-confidence and also create good atmosphere to study. They cannot also stimulate the students' self-initiative. Besides, not all the teachers implement effective and appropriate methods to teach the students who have different characteristics, so it results in the low students' achievement in reading.

The last component is materials. Material is one of the important components influencing the teaching and learning process of reading. Materials that are given to the students are usually in the form of textbooks. The textbooks used should be authentic, interesting, and appropriate to the students' level, needs, and capacity. The teacher should also be able to choose the materials which stimulate the students' motivation. They must be



presented in interesting ways or techniques so that the students can easily comprehend the materials. However, in the teaching and learning process of reading, the materials are often uninteresting and inappropriate to the students' level, needs, and capacity, so it gives the impact to the low students' reading comprehension.

From all the basic components stated above, the material is one of the important requirements in English teaching and learning activities. The ability to comprehend learning materials such as genres/text types becomes an important requirement for both teachers and students, it is an interesting and challenging topic to be studied in this research.

### **C. Limitation of the Problem**

Based on the background of the study and identification of the problems and due to the researcher's limitation of time and knowledge, this study has some limitations.

The first is the material source. The main material source is textbooks. There are many kinds of textbooks used as the material source. In this study, the researcher chooses the tenth grade senior high school textbook *Developing English Competencies* published by *Pusat Perbukuan Departemen Pendidikan Nasional* in 2008. It is based on the observation result that the book is widely used by English teachers. It contains some activities that train students' abilities in four skills, writing, reading, listening,

and speaking activities by using various genres/text types, such as explanation, narrative, discussion, and review.

The second limitation is the material itself. This study only focuses on the analysis of the genre/text based on the transitivity: process types of material process, mental process, relational process, behavioral process, verbal process and existential process. These concepts are used as the framework of this study.

#### **D. Formulation of the Problem**

Based on the background, identification, and limitation of the problem above, the problems are formulated as follows:

1. What is the transitivity system characterizing the genre/text types in the tenth grade of senior high school textbook *Developing English Competencies*?
2. What are the factors that influence the result of the analysis, and the benefits that can be gained from the understanding of the transitivity system in the genre/text types to the English teaching and learning?

#### **E. Objectives of the Study**

In line with the formulations of the problem, this research is aimed to:

1. Describe the transitivity system characterizing the genre/text types in the tenth grade of senior high school textbook *Developing English Competencies*.

2. To find out factors that influence the result of the analysis and the benefits that can be gained from the understanding of the transitivity system in the genre/text types.

#### **F. Research Significance**

This research study is expected to give a valuable contribution to following parties:

1. The English teachers and learners

The result of this research study is expected to give brief explanation of the transitivity of genre/text types in the textbook as learning materials, and the benefit that can be gained related to the English teaching and learning process.

2. To other researchers

The result of this research study can be used as a source for those who wish to conduct similar research related to analysis of transitivity, to get some insights of what aspects they should be concerned with.

3. To book publishers

This study could be a consideration for publishing a book.

## **CHAPTER II**

### **LITERATURE REVIEW, CONCEPTUAL FRAMEWORK, AND ANALYICAL CONSTRUCT**

#### **A. Literature Review**

##### **1. Systemic Functional Linguistics**

Systemic Functional Linguistics is a theory about language as a resource for making meaning base on a context of situation and a context of culture. Systemic Functional Linguistics was developed by Halliday (1985) a professor of linguistics from university of Sydney. It is usually used to find interpretation of language in different ways such as text or analyzing text as a form of discourse. When analyzing text, the grammar becomes a thing to describe how language works. In other words, how language is performed as the expression of meaning involving the idea.

Benefits and relations of systemic functional theory approach put language as a tool to represent the ideas and how language function is used by speaker or writer related to social context. Language function, then, is seen as scheme of social semiotic language that the idea occurs and is adapted to the culture context then related to situational context then expressed in the form of language.

##### **a. Metafunctions of Language**

Communication is an interactive process to make the meaning by using the language. When people use language, the language acts are as

the expression of meaning. The use of language in order to fulfill three functions in their lives is known as metafunction. Metafunctions of language consist of three major functional component, they are: the ideational function, the interpersonal function, and the textual function.

#### **b. Transitivity System**

According to Halliday, languages express three main kinds of meaning simultaneously: ideational, interpersonal, and textual meanings. Among them, the ideational meaning can be referred to as meaning coming from the clause as representation. Halliday stated that a clause construes the world as goings on consisting of nuclear process and participant, additional participant and circumstance (Martin, 1992: 10). The concept of process, participant and circumstance are semantic categories which explain in the most general way how phenomena of the real world are represented as linguistic structure (Halliday, 1994: 109). The concepts of process are expressed by verbal groups, participants by nominal group, and circumstances by adverbial group or prepositional phrases.

Table 1: **Typical Functional and Phrase Classes** (Halliday, 1985: 102)

Type of element	Typically realized by
Process	Verbal Group
Participant	Nominal Group
Circumstance	Adverbial Group and Prepositional Phrase

According to Halliday (1985: 102) there are different types of process which are: material, mental, relational, behavioral, verbal, and existential process. The table below shows the process types, category meaning and participants:

Table 2: **Process Types** (Halliday, 1985: 131)

Process Types	Category Meaning	Participant
material: action event	‘doing’ ‘doing’ ‘happening’	Actor, Goal
behavioral	‘behaving’	Behaver
mental: perception cognition desideration emotion	‘sensing’ ‘seeing’ ‘thinking’ ‘desiring’ ‘liking’	Senser, Phenomenon
Verbal	‘saying’	Sayer, Target
relational: attribution identification	‘being’ ‘attributing’ ‘identifying’	Carrier, Attribute, Identified, Identifier
Existential	‘existing’	Existent

## 1. Process

Processes are central to transitivity. The process centers on that part of the clause that is realized by the verbal group. There are six different process types identified by Halliday. They are material, mental, relational, behavioral, verbal and existential.

### a. Material Process

Material process is processes of doing. They express the notion that some entity does something which may be done to some other entity.

Actor is the one that does the act or performs the action. The goal is one that suffers or undergoes the process. The actor can be probed by asking a question like “*What did (do, does, etc) X do?*” → X will be the actor. Whereas, if X will be the goal, it also can be probed by asking a question like, “*What happened (happens, etc) to X?*” If there is a goal of the process, as well as an actor, the clause may have two forms, i.e. active and passive.

Sometimes, material processes have two other participants’ functions which are range and the beneficiary. Halliday (1994: 146) writes that in material process, the range expresses the domain over which the process takes place, or expresses the process itself. The beneficiary is the one to whom or for whom the process is said to take place. In material process, there are two kinds of beneficiary, they are recipient and client. Recipient is one that goods are given to, whereas client is one that services are done for.

#### **b. Mental Process**

Mental process is a process of sensing, such as feeling, thinking, and seeing. The participants in a mental process are a senser and phenomenon. Senser is the conscious being that feels, thinks, or perceives. Phenomenon is that which is felt, thought and perceived.

The category of mental process clauses turns out to be grammatically distinct from that of the material process clauses on the basis of the five main criteria (Halliday, 1985: 108).

- a) There is always one participant who is human; who is 'senses'-feels, thinks, or perceives, like in 'John enjoyed the class'.
- b) The position is in a sense reversed. It may be not a 'thing' but also a fact
- c) The tense of mental process is not clearly bounded time which is associated with the less focused tense form, the simple present. The unmarked tense is the simple present as that in
 

*She likes the gift*                      *(not she is liking the gift)*

*Do you know the city?*    *(not are you knowing the city)*

*I see the stars*                      *(not I am seeing the stars)*
- d) It is brought earlier that mental process is represented in the language as two way processes
- e) It also refers above to the fact that material processes are 'doing' processes which can be probed and substituted by the verb do such as those in;

*What did John do?*                      *He ran away*

*What did Mary do with the gift?*      *She sold it*

There are four subtypes of mental processes, they are:

1. Perceptive
2. Cognitive
3. Desiderative
4. Emotive



### c. Relational Process

Relational process construes being and relating among entities through attribution and identification. As Halliday (2004) states that relational process is divided into two modes: attributive relational and identifying relational process. In the attributive relational process is the process which assigns a quality. ‘*a* is an attribute of *x*’. And in the identifying relational process is that something has an identity assigned to it. It means that one entity is being used to identify another ‘*x* is identified by *a*’ or ‘*a* serves to define the identity *x*’ (Halliday, 2004). The English system operates with three main types of relation, they are: intensive, possessive, and circumstantial and each of these comes in two distinct modes of being attributive and identifying (Halliday, 2004: 216).

Table 3: The Principal Categories of Relational Clause

	Attributive ‘ <i>a</i> is an attributive of <i>x</i> ’	Identifying ‘ <i>a</i> is the identity of <i>x</i> ’
intensive ‘ <i>x</i> is <i>a</i> ’	Sarah is wise	Sarah is the leader, The leader is Sarah
possessive ‘ <i>x</i> has <i>a</i> ’	Peter has a piano	The piano is Peter’s; Peter’s is the piano
circumstance ‘ <i>x</i> is at <i>a</i> ’	The fair is on Tuesday	Tomorrow is the 10 <sup>th</sup> ; The 10 <sup>th</sup> is tomorrow.

### d. Behavioral Process

Behavioral processes are processes of physiological and psychological behavior. The majority of behavior processes of clauses

have one participant only. The participant is behaving called behavior, is typically a conscious being like sensor, but the process functions more like one of doing.

Table 4: **Examples of verbs serving as process in behavioral clauses**

(Halliday, 2004: 251)

I	[near mental]	Processes of consciousness represented as forms of behavior	Look, watch, stare, listen, think, worry, dream
II	[near verbal]	Verbal processes as forms of behavioral	Chatter, grumble, talk, gossip, argue, murmur, mouth
III	-	Physiological	Cry, laugh, smile, frown, sigh, sob, snarl, hiss, whine, nod.
IV	-	Other physiological	Breath, sneeze, cough, hiccup, burp, faint, shit, yawn, sleep
V	[near material]	Bodily postures and pastimes	Sing, dance, lie (down), sit (up, down)

#### e. Verbal Process

Verbal processes are clauses of *saying* which functioned as *sayer* (Halliday, 2004: 252). There are three further participant functions based on Halliday (2004: 255-256), they are:

##### a) The receiver

The receiver is the one to whom the saying is directed

b) The Verbiage

The verbiage is the function that corresponds to what is said, representing it as a class of thing rather than as a report or quote.

c) The target

The target occurs only in a sub-type of 'verbal' clause; this function construes the entity that is targeted by the process of saying.

**f. Existential Process**

These processes are represented by something exist or happens (Halliday, 2004: 256). They typically have the verb 'be' or some other expressing existence, such as exist, arise, come that followed by nominal group functioning as existence. The existential process is recognizable because it is signaled by 'there'.

**2. Other Participants**

The basic principle is that participants are realized by nominal group. The participant functions are the specific roles taken on by persons and objects involved in the process. The main participant roles classified according to the process type they occur. They have been presented in Table 1. The participant functions listed are those directly involved in the process. These are the participant elements which typically related directly to the verb.

There are also other specific participant functions for each particular process type in English clause. They are the Beneficiary and the Range. Logically, they are little bit different from participant functions that are

directly involve in the process. According to Halliday, in the ‘logical’ terminology, where actor is ‘logical subject’ and goal is ‘logical direct object’, the Beneficiary is ‘logical indirect object’ and the Range would be ‘logical cognate object’ (Halliday, 1985: 132).

#### **a. Beneficiary**

The Beneficiary is the one to whom or for whom the process is said to take place (Halliday, 1985: 132). It can be found in the material process and mental process, and sometimes it appears in relational process.

In a material process, there are two elements associated to Beneficiary. They are Recipient and Client. The Recipient is one that goods are given to. Normally, the Recipient occurs only in a clause which has two direct participants. It can be seen in the following figure.

I	gave	my love	a ring that has no end
Actor	Process: material	Beneficiary: Recipient	Goal

**Figure 1: Beneficiary Clause Showing Recipient**

The Client is one that services are done for. The service can be expressed through a Goal, especially a Goal of the ‘created’ as distinct from the ‘disposed’ type. The following example shows that the verb ‘built’ is really the process that constitutes the service.

John	built	Mary	this house
Actor	Process: Material	Client	Goal

**Figure 2: Beneficiary Clause Showing Client**

Both Recipient and Client may appear with or without a preposition, depending on its position in the clause, e.g. ‘Mary gave John a parcel’, ‘Mary gave the parcel to John’. The preposition is *to* with Recipient and *for* with Client. According to Halliday, in the material process, this means one which has a Goal, the Goal represents the ‘goods’. And most typically the Beneficiary is human, especially a personal pronoun and the most commonly of all a speech role (*me, you, us*).

In a verbal process, the Beneficiary is the one who is being address in this process; the Receiver is associated with Beneficiary, e.g. *Mary in John said to Mary*. There are some examples of verb provided by Halliday that stand as Receiver in verbal process. The verb shows the sense of causative mental process, e.g. *convince* ‘make believe’, *tell* ‘make know’, *explain* ‘make understand’, and *show* ‘make see’.

Beneficiary can be found in a few relational (attributive) process. The Beneficiary regularly functions as subject in the clause, in this case the verb is in the passive voice (Halliday, 1985: 135). According to Halliday in an attributive clause, this is possible only if the clause is ‘effective’, in this case the active form contains an Attributor, as in figure below.

the call	cost	me	two dollars
Carrier	Process: circumstance	Beneficiary	Attribute

the hotel	charge	me	two dollars	for the call
Attributor	Process: circumstance	Beneficiary	Attribute	Carrier

I	was charge	two dollars	for the call
Beneficiary	Process: circumstance	Attribute	Carrier

Figure 3: **Beneficiary in an Effective Attributive Clause****b. Range**

The last other participant is Range. Range is the element that specifies the range or scope of the process (Halliday, 1985: 134). It means that there is cognateness of verb with the object, as *song* is *to sing*. A Range may occur in material process, behavioral process, mental process and verbal process.

In a material process, the first Range may be an entity which exists independently of the process, but indicates the domain over which the process takes place. For example, *the mountain* in *Mary climbed the mountain*. The mountain specifies the range of the verb ‘climb’. And the second Range may be not an entity at all, but rather another name for the process (Halliday, 1985:135). For example, *John and Mary were playing tennis*. The tennis is Range, but it is not entity; because there is no such thing as tennis other than the act of playing it. It is similar with *sing a song*, in the dictionary meaning of song is ‘act of singing’, and game is ‘act of playing’.

In a verbal process, the Range is the element expressing the class, quality, or quantity of what is said (Halliday, 1985: 137). It is called Verbiage refers to Range in this process. For instance the table below shows the examples of Range in a verbal process.

Table 5: **Range in Verbal Process** (Halliday, 1985: 137)

<b>Verbal Process clause</b>	<b>Range: Verbiage</b>
What did you say?	what
He asked a question	a question
She speaks German	German
Tell me a story	a story
Don't talk nonsense	nonsense
He made a long speech	a long speech

### 3. Circumstantial

Circumstantial process elements provide information on the 'how, when, where, and why' of the process, although they are normally grammatically subordinate to the process (Simpson, 1993: 90). Halliday distinguishes altogether nine types of circumstantial element. These are presented in the following table collected from Halliday (2004, 262-263) to illustrate the kind of information covered by circumstantial elements in a process.

Table 6: Types of Circumstantial Process Element

Type of circumstantial element	Express	Expressed by	Interrogative form
<b>Extent</b>	Distance, duration	A unit of measurement	<i>How far? How long? How many?</i>
<b>Location</b>	Place, time	Typically an adverbial group or prepositional phrase, e.g. <i>down, by the door, Jakarta, among friends</i>	<i>Where? When?</i>
<b>Manner</b>	Means, quality, comparison	Prepositional <i>by</i> or <i>with</i> , adverbial group with <i>-ly</i> adverb, prepositional phrases with <i>like</i> or <i>unlike</i>	<i>How? What with? What..like?</i>
<b>Cause</b>	Reason, purpose, behalf	Prepositional phrases, e.g. <i>because of, thanks to, for the purpose of, for the sake of, on behalf of</i>	<i>What for? Why? How? Who for?</i>
<b>Contingency</b>	Condition, concession, default	e.g. <i>in case of, in spite of, in the absence of</i>	
<b>Accompaniment</b>		Prepositional phrases with such prepositions as <i>with, without, besides, instead of</i>	<i>Who/what else? Who/what with?</i>
<b>Role</b>	Construes meaning of ‘be’ and ‘become’	Typically preposition: <i>as, into</i>	<i>What as? What into?</i>
<b>Matter</b>	That which is described referred to etc.	Prepositions such as <i>about, concerning, with reference</i>	<i>What about?</i>
<b>Angle</b>	Meaning ‘as..says’	Preposition <i>to</i> , or phrases <i>according to, in the view/opinion of</i>	



## 2. The Notion of Genre

Genre is usually defined as a “type or form” of writing. The word genre itself comes from French (and original latin) word for ‘kind’ or ‘class’. The term is widely used in rhetoric, literary theory, and more recently linguistics, to refer to a distinctive type of ‘text’ (Chandler, 1997). Genres belong to reading material, Chandler (1997) states that genre is usually defined as the ‘type’ of ‘form’ of writing. In line with Chandler, Anderson and Anderson (1997) say that there are some text types (genres) used in the school based curriculum. They are spoof, recount, report, exposition, news item, anecdote, narrative, procedure, description, explanation, review, and discussion.

Contemporary theorists tend to describe genres in terms of *'family resemblances'* among texts (a notion derived from the philosopher Wittgenstein in Chandler) rather than definitionally. An individual text within a genre rarely if ever has all of the characteristic features of the genre. The family resemblance approaches involves the theorist illustrating similarities between some of the texts within a genre. The family resemblances are genre as social function, generic structure of genre, and lexicogrammatical features of genre.

### a. Genre as Social Function

A number of definitions of genre have been influential in the area of genre analysis, such as Martin (1984) and Swales (1990). Martin’s definition has been particularly influential in the work of the Australian genre-based approach to teaching writing. Martin describes genre as ‘a stage, goal-oriented, purposeful activity in which speakers engage as

members of our culture'. He gives examples of the genre such as poems, narratives, expositions, lectures, seminars, recipes, manuals, appointment-making, service encounters, and news broadcasts. It shows that his definition takes largely the same perspective with Biber. According to Biber, the term of genre categorized texts on the basis of external criteria, while 'text types' represent grouping of texts which are similar linguistic form, irrespective of genre. The term of genre describes types of activities such as, for examples prayers, sermons, songs, and poems, 'which regularly occur in society' (Biber in Paltridge 2007). Swales (1990) has similar perspective that expressed by Biber, he said that definition of genre as 'class of communicative event, that members of which share some set of communicative purposes which are recognized by the expert members of the parent discourse community'. It confirms that genre is a communicative even or social activity in which language is used to exchange meanings through a number of stages, which is given a function.

According Kress and Knapp (2005) genre are classified according to their social purposes and identified according to the stages they move through to attain their purpose. There are common purposes for genre in the context of education as follows:

1. Recounts tell what happened. The purpose of a factual recount is to document a series of events and evaluate their significance in some way. The purpose of literary or story recount is to tell a sequence of events so that

it entertains. The story recount has expression of attitude and feeling, usually made by the narrator about the event.

2. Narratives construct a pattern of events with a problematic and/or unexpected outcome that entertains and instructs the reader or listener. Narratives entertain because they deal with the unusual and unexpected development of events. They instruct because they teach readers and listeners that problems should be confronted, and attempts made to resolve them. Narratives incorporate patterns of behaviour that are generally highly valued.
3. Procedures tell how to do something. This might include instructions for how to carry out a task or play a game, directions for getting to a place, and rules of behaviour.
4. Reports are used to present information about something. They generally describe an entire class of things, whether natural or made: mammals, the planets, rocks, plants, and computers, countries of the region, transport, and so on.
5. Explanations tell how and why things occur in scientific and technical fields.
6. Discussions are used to look at more than one side of an issue. Discussions allow us to explore various perspectives before coming to an informed decision.
7. Expositions are used to argue a case for or against a particular position or point of view.

8. Descriptions focus our attention on the characteristic features of a particular thing, eg *Toby the Mongrel* (as opposed to information reports, which deal with a general class of things, eg *hunting dogs*). The subject might be a person, eg *Grandpa*, a place, eg *our house*, or a thing, eg *my favourite toy*. It might be impressionistic/imaginative, eg *a description as a poem or part of a narrative*, or an objective description, eg *of a robbery suspect*.
9. News Items are used to inform reader, listeners or viewers about events of the day which are considered newsworthy or important.
10. Anecdotes are used to share with others an account of an unusual or amusing incident.
11. Reviews are used to criticize an art work, event for public audience.
12. Spoof is like a recount, but the ending is usually funny.

(English K-6 modules: 1998)

#### **b. Generic Structure of Genre**

Generic schematic structure refers to text structure (Martin, 1992). Text structure refers to the overall structure, the global structure of the message form (Halliday and Hasan 1983). Eggins (1994) states that schematic structure refers to the staged, step-by-step organization of genre. Thus, genres employ stages or steps to achieve goals. Each stage in a genre contributes a part of the overall meaning that must be made for the genre to be accomplished successfully. Here the generic structures of genres are presented:

1. Recounts : Orientation (provides the setting and introduces participant), event (tell what happened, in what sequence), and re-orientation (optional-closure of event).
2. Narratives : Orientation (sets the scene and introduce the participant), evaluation (stepping back to evaluate the plight), complication (a crisis arises), resolution (the crisis is resolve, for better of for worse), and re-orientation (optional).
3. Procedures : Goal of the activity, material (needed to achieve the goal), and step (to accomplish the goal)
4. Reports : General classification (tells what phenomenon under discussion), and description (tells what the phenomenon under discussion)
5. Explanations : General statement to position the reader, and sequenced explanation of *why* or *how* something occurs.
6. Discussions : Issue (statement and preview), arguments for and against or statement of differing point of view, and conclusion or recommendation.
7. Expositions : Organized to include a 'statement of position', 'arguments' and a 'reinforcement of position statement'. The number of arguments may vary in expositions. The statement of position stage usually includes a 'preview of arguments'. Each argument stage consists of a 'point' and 'elaboration'. In the elaboration the argument is supported by evidence. Arguments are ordered according to the writer's choice, usually according to criteria of strong and weak arguments. The reinforcement of the statement

of position restates the position more forcefully in the light of the arguments presented.

8. Descriptions : Identification (identifies phenomenon to be describe) and description (describes parts, qualities, and characteristics)
9. News Items : Newsworthy event (recounts the event in summary form), background event (elaborate what happened, to whom, in what circumstances) and source (comments by)
10. Anecdotes : Abstract (signals the retelling of an unusual incident), orientation (sets the scene), crisis (provides details of the unusual incident), reaction (reaction to crises), and coda (optional-reflection on or evaluation of the incident).
11. Reviews : Orientation (places the work in its general and particular context, often by comparing it with others of its kind or through analogue with a non-art object or event), interpretive recount (summarizes the plot and/or provides an account of how the reviewed rendition of the work came into being; is optional, but if present, often recursive), evaluation (provides an evaluation of the work and/or its performance or production; is usually recursive), and evaluative summation: (provides a kind of punchline which sums up the reviewer's opinion of the art event as a whole; is optional).

(English K-6 modules: 1998)

### **c. Significant Lexicogrammatical Features of Genre**

Texts of different genres tell different linguistic feature choices. It means that the comprehension patterns will differ across genres. Event the

different stages of each genre will reveal different lexicogrammatical patterns. Although identifying the schematic structure of a genre is a major part of generic analysis, it cannot be performed accurately without an analysis of the lexicogrammatical realizations of each stage of schematic structure (Eggins and Slade: 1997). Lexicogrammatical realizations refer to the way meanings get encoded or expressed in a semiotic system. The lexicogrammatical features of genre will be explained below:

1. Recounts : Material and behavioral process clauses. Specific participants, personal pronouns, typically one actor. Additive and temporal conjunctions. Past tense. (Christie, 1998a, 2002b; Martin, 1989a; Rothery & Stenglin, 1997 in Schleppegrell: 2008). Circumstance of time and place. Focus on temporal sequence.
2. Narratives : Variety of process types and verb tenses for reporting past events and timeless generalizations. Pattern of participant roles changes, with more than one actor. Embedded clauses expand nominal groups. Conjunctive relations vary according to stage of the narrative. Adverbs introduce information about manner and express judgment about behavior. Themes mark passing time and help to structure the narrative. (Christie, 1986, 1998a; Rothery & Stenglin, 1997 in Schleppegrell: 2008).
3. Procedures : Material process clauses. Timeless; simple present tense or imperatives. *Directions* tend to use declarative clauses in simple present tense with *you/we/one* as a generalized actor. *Instructions* use imperatives. (Martin, 1989a in Schleppegrell: 2008).

4. Reports : Relational and existential process clauses describe characteristics and present generalizations. Material and behavioral process clauses describe activity. Generic participants, timeless verbs in simple present tense. (Kress, 1994; Martin, 1989a; Martin & Rothery, 1986; McCarthy & Carter, 1994 in Schleppegrell: 2008).
5. Explanations : Logical, not temporal, organization. Relational processes. Timeless verbs. Expanded nominal groups. Variety of clause themes. (Martin, 1989a; Coffin, 1997 in Schleppegrell: 2008).
6. Discussions : Focus on generic human and generic non-human Participants. Use of: *Material Processes*, e.g. has produced, have developed, to feed. *Relational Processes*, e.g., is, could have, cause, are. *Mental Processes*, e.g., feel.
7. Expositions : Nominal expressions name the arguments to be used, drawing on abstractions. Modality presents claims as possibilities. Reasoning with nouns, verbs, prepositions, requiring subordination and condensation. Markers of contrast, classification, logical sequence. (Applebee, Durst, & Newell, 1984; Christie, 1986; Coffin, 1997; Crowhurst, 1980; Durst, 1987; Martin, 1989a in Schleppegrell: 2008). Focus on generic human and non-human Participants, except for speaker or writer referring to self. Use of: mental processes, material processes, and relational processes.
8. Descriptions : Focus on specific Participants. Use of Attributive and Identifying Processes. Frequent use of Classifiers in nominal groups. And use of simple present tense.



9. News Items : Use of material processes to retell the event (in the text below, many of the material processes are nominalized). Use of projecting verbal processes in Sources stage.
10. Anecdotes : Use of material Processes to tell what happened and temporal conjunctions.
11. Reviews : Focus on particular participants. Direct expression of options through use of *Attitudinal Ephetets in nominal groups*; qualitative Attributes and Affective mental processes.

### 3. The Textbook

In a broad sense, a textbook or course book is a manual of instruction in any branch of study. Textbooks are produced according to the demands of educational institutions. Although most textbooks are only published in printed format, many are now available as online electronic books. Textbook is a teaching tool (material) which presents the subject matter defined by the curriculum. A textbook is required to contain the complete overview of the subject, including the theories, as well as to be of a more permanent character. Brown (2000: 141) states, textbooks are one type of texts, a book for use in an educational curriculum. At the very least, a textbook can be used as a guideline to achieve the success of the teaching and learning process. One of the most popular textbook used in our education is the ones published by *Pusat Perbukuan Departemen Pendidikan Nasional* written by Achmad Doddy, Ahmad Sugeng and Effendi.

*Developing English Competence* is designed to facilitate student of Senior High School (SMA/MA), to communicate in English according to the context of the language use. There are many activities available to do booth individually activity and group activity. The students are expected to be skillful in doing the exercises, acting out dialogues, constructing sentence and texts and many other activities that facilitate students to be skillful in using English in communication.

Below are the characteristics features in the *Developing English Competencies for senior high school students year X*:

1. Title : introduce the theme of the chapters.
2. Chapter Photo : represents the theme of the chapter.
3. In this chapter : gives a concise summary of the language functions and themes that will be learned in the chapter.
4. Text : presents a genre related to the theme of the chapter.
5. Genre structures : shows the generic structure of related genre.
6. Grammar review : focuses on a grammar structure in texts of a certain genre.
7. Dialogue : presents natural language set in authentic situations you can relate to.
8. What to say : provides a number of expressions that you can use in certain situations.
9. Pronunciation Practice : provides list of words to be pronounced and practiced several times until you can pronounce them correctly.

10. English club.com : gives some information from the Internet and encouraging you to know more.
11. New horizon : features extra information related to the theme.
12. Your project : encourages you to perform a project to enhance your life skill.
13. UN shot : provides some exercises taken from *Ujian Nasional* materials.
14. Chapter summary : summarizes the material learned in each chapter.
15. Learning reflection : presents what you have learned and what you are expected to be able to.
16. Review : provides a number of exercises from the previous chapters.
17. Glossary : provides a list of terms and words from the learning materials in alphabetical order.
18. Index : provides a list of subject and names (authors) in alphabetical order.

From the characteristics features or the book, the text presents a genre related to the theme of each chapter. There are five genres i.e recount, narrative, procedure, descriptive, and news item. The researcher analyzed these genres in this research. There are some titles in the textbook but only titles below were analyzed:

1. Recount : *Meeting a Star* and *My Day*
2. Narrative : *Three Foolish Sons* and *A Story about Red*.
3. Procedure : *How to Find Unusual Gift* and *How to Operate a Fan*

4. Descriptive : *Gua Tabuhan Is a Lively Unique Cave and See Hawaii in Cruising Style.*
5. News Item : *Seven Killed in Accident on Jl. Sultan and Government Reduces Freeport's Output.*

The material developed in the book of *Developing English Competencies for senior high school students year X* have been adapted from the teaching learning cycle method which puts genres as the main tool in language learning. The book has been carefully designed to meet students' expectations in learning a foreign language, i.e. to express their feelings and ideas.

The activities provided in the book encourage the students to develop their competence in phonological and lexicogrammatical levels, as well as their discourse and cultural levels. The materials are organized as an integrated sequence of activities around a text type being discussed.

The book is expected to guide the students to achieve the information level of literacy, i.e. to be able to get involved in communication using English, spoken as well as written, not only for the transactional and interpersonal purposes but also for accessing information in this global information age. Furthermore, students should be able to create English text types in various contexts and adjust themselves to new communication.

## B. Relevant Research Studies

In using transitivity analysis, the researchers have tried to reveal the language structures that can produce certain meaning and idea which are not always explicit for the readers and hearers. In other words, the study of functional analysis is to discover the relation between meaning and wording that accounts for the organization of linguistic features in both spoken and written texts. Therefore, the concept of transitivity has been used by a number of linguists to explain more about the use of language in both spoken and written texts.

Transitivity has been analyzed by Matu (2008) in his journal titled *Transitivity as a Tool for Ideological Analysis*. The analysis aims to identify and explain how ideology is constructed and presented through language use in written text, such as newspapers. The emphasis is put on the construction of ideological discourse by using process of transitivity that represents the relationship between language and ideology.

Alvi and Baseer (2011) are also relevant researchers with this study. The research examines three popular speeches given by Barack Obama during 2002 to 2008. These speeches are suitable for the analysis and interpretation of a political discourse since the discourse deals with the ideational function. The results of the study show that Obama uses material process of action and event as well as mental process of approaching physically the people around him. Also he uses relational processes to create positive image in the minds of people.

This research is different with previous research, because the researcher tries to analyses the type of processes used in genre/text types of a textbook *Developing English Competence*. The genres were analyzed based on the theory transitivity which is proposed by Halliday. According to the theory, there are six types of processes: material, mental, verbal, behavioral, relational, and existential.

### C. Conceptual Framework

In reading, one of learning material in textbook is genres/text types, since the main purpose of learning reading is to comprehend text. To comprehend learning materials such as genres in textbook, both teacher and student should have linguistics understanding. It is important to focus on linguistics features of science of language such as register.

Based on Halliday, there are three register variations. They are field, tenor, and mode. Register variation is a differentiation in context of situation. These different aspects of the context of situation are realized in lexicogrammatical choice. The lexicogrammar also is seen as construing three kinds of meaning (*ideational, interpersonal, and textual*), that correspond to field, tenor, and mode.

In genres/text types, the ideational meaning is construed in type of process. From transitivity system, a clause is a process, usually is realized in a verb or verbal group. Participants are realized in nouns or nominal group. And circumstances are realized in prepositional phrases or adverbs. Halliday (1994) describes six types of processes: material, mental, verbal, behavioral, relational, and existential.

The research study was intended to analyze the transitivity in genre/text types of the tenth grade of senior high school textbook; *Developing English Competencies*. In the book, there are many genres that can be analyzed. To conduct the research, the study employed systemic functional grammar of transitivity based on Halliday's classification. This research was conducted to reveal the kind of processes in the genre/text types.

This research also tries to find out the influenced factor of the analysis result and the benefit that can be gained by analyzing the genre/text types of the textbook as a learning material provider. It can be seen that the ability to comprehend learning material can be a good way to absorb learning knowledge in order to achieve the goal of English teaching and learning process.

From the description above, the analytical construct of the research can be drawn in the following figure:

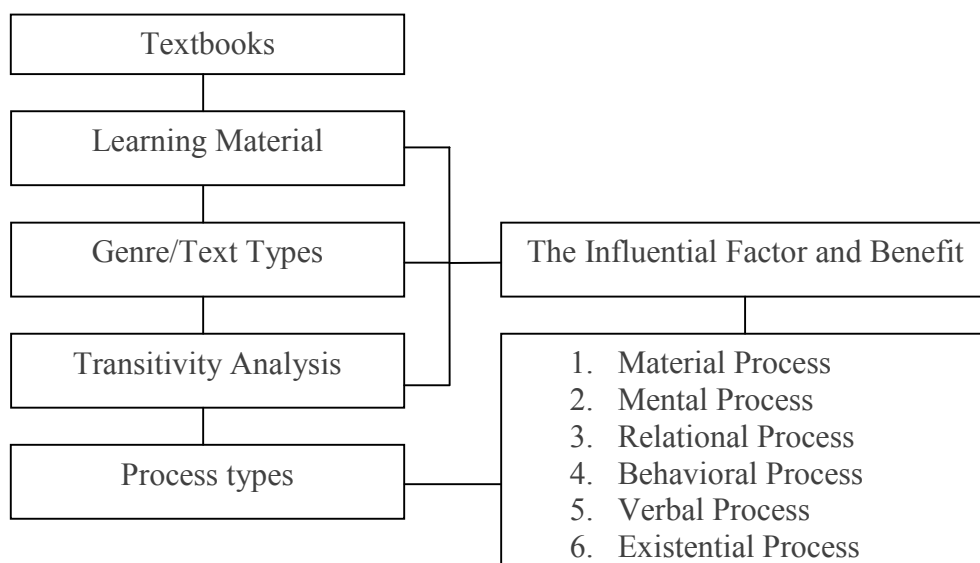


Figure 4: Analytical Construct

### **CHAPTER III RESEARCH METHOD**

#### **A. Types of the Research**

This research used the content analysis technique. According to Krippendorff (2004), content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use. As the goal of this research study is for analysis the transitivity processes of genre/text types in the tenth grade of senior high school textbook *Developing English Competencies*.

This research study used two techniques: quantitative and qualitative. The quantitative technique presents the frequency of occurrences and the qualitative technique describes or interprets each type of process that occurs in genres/text types. The data were collected and analyzed using transitivity theory. There is no hypothesis in this study, because it only describes a phenomenon without making any hypothesis.

#### **B. Research Data and Source**

The data were genres/text types of reading activities in the tenth grade of senior high school textbook *Developing English Competencies*. There are five genres in the textbook; they are recount, narrative, procedure, descriptive, and news item. There are some titles in the textbook but only the titles below were analyzed:



1. Recount : *Meeting a Star and My Day*
2. Narrative : *Three Foolish Sons* and *A Story about Red*.
3. Procedure : *How to Find Unusual Gift* and *How to Operate a Fan*
4. Descriptive : *Gua Tabuhan Is a Lively Unique Cave* and *See Hawaii in Cruising Style*.
5. News Item : *Seven Killed in Accident on Jl. Sultan* and *Government Reduces Freeport's Output*.

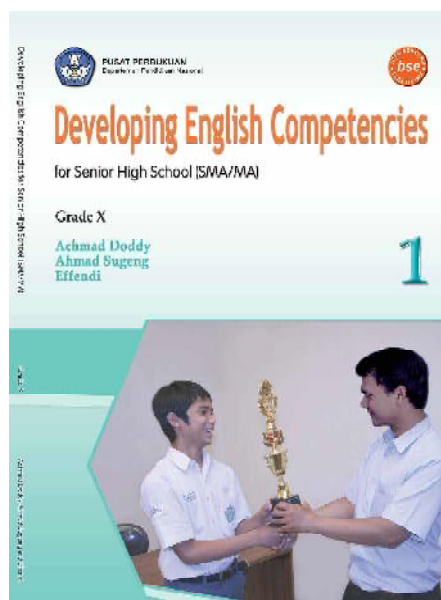


Figure 5: The Textbook: Developing English Competencies

### C. Instruments of the Research

This research employed the qualitative method. Moleong (2001: 121) states that in the qualitative research the researcher plays the roles as the designer, data collector, analyst, data interpreter and eventually the reporter of the research findings. It is in accordance with Lincon and Guba in Ary, et al.

(2010: 424) that introduced the concept of human instrument to emphasize the unique role that qualitative researcher play in a research. Therefore, the key instrument used in this research was the researcher's knowledge of the transitivity theory while Halliday's theory of transitivity became the main key in the data analysis.

In addition, the tools in the form of data sheets were used during the research analysis. As a guide for the process of classifying and analyzing the data, data sheets were used. The data were transferred into data sheets and were analyzed right after they were classified. There are two kinds of data sheets. The first sheet consists of the lists of data. The second sheet consists of transitivity distribution for process types, participant and circumstantial. The form of data sheets can be seen in the following tables:

Table 7: The Table of Data

Text Code	Data
1.a	
1.b	
2.a	

Table 8: The Table of Process Type Distribution

[illegible]

Table 9: The Table of Participants Distribution

Text Code	Clause	Participant															
		Actor	Goal	Behavior	Senser	Phenomenon	Sayer	Target	Carrier	Attribute	Identified	Identifier	Existent	Beneficiary		Range	Verbage
														Recipient	Client		

Table 10: The Table of Circumstantial Distribution

Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accompaniment	Role	Matter	Angle
		Distance	Duration	Place	Time	Means	Quality	Comparison	Reason	Purpose	Behalf				

#### D. Trustworthiness

The researcher used the triangulation technique to gain the validity of the data. Burns (1999: 169) states that triangulation is one of the most commonly techniques used and known ways of checking for validity. The goal of triangulation is to gather multiple perspectives on the situation being studied.

In addition, Moleong (2002: 178) suggests that the triangulation is checking and comparing the data validity which uses something outside of the data. There are four types of triangulation; they are by source, by method, by observers, and by theories. The researcher used theory triangulation and observer triangulation in this research. There were some theories used in the process to support the finding and analyze the data.

Besides the triangulation by theory, the researcher also triangulated the data by methods and observer. The data from textbook were re-typed. They were used to triangulate the data. This research was also consulted to the consultant in order to confirm the data. The researcher confirmed the research to his thesis consultant. This research was also triangulated by two credible friends. Both are students of English Education Department of Yogyakarta State University.

#### **E. The Technique of the Data Analysis**

As stated by Patton in Moelong (2000: 103), the data analysis technique is the process of data arrangement and data categorization. After the data were collected and selected, then the data were analyzed. In addressing the analysis of gathering data, some stages of analysis data were used. Firstly, the data were collected. They were categorized and put in the first data sheets. Secondly, in the process of analyzing the data, the researcher put the clauses and categorized them based on theory of transitivity by using a checklist in the second sheets. Thirdly, the researcher found the frequency of the

categories of process, participant and circumstance. Then the percentage of each category was calculated. Finally, the data were published as a research report.

## CHAPTER IV RESEARCH FINDINGS AND DISCUSSIONS

### A. Research Findings

The researcher has collected the ten texts from the textbook *Developing English Competencies*. All the texts were taken from reading section activity. It was found out that there were five genres in the book. They are recount, narrative, procedure, descriptive and news item. There are two texts from each genre and those texts were the data for this research. Then the text was classified to its genre, and the text put on the table of data or the first sheet. After the data classification was complete, the clause of text from the data put on the table of transitivity distribution. The frequency of occurrence of transitivity distribution was shown in following table:

Table 11: **The Frequency of Occurrence of Transitivity Distribution**

Genre	Process												Total	%
	Material	%	Mental	%	Relational	%	Behavioral	%	Verbal	%	Existential	%		
Recount	15	43	08	23	08	23	01	3	03	9	00	0	35	100
Narrative	50	51	11	11	13	13	05	5	16	16	03	3	98	100
Procedure	16	80	00	0	03	15	01	5	00	0	00	0	20	100
Descriptive	31	42	06	8	30	41	01	1	02	3	04	5	74	100
News Item	04	29	03	21	02	14	00	0	05	36	00	0	14	100
Total	116	48	28	12	56	23	08	3	26	11	07	3	241	100

From the table, it shows that the *material process* held the highest frequency of occurrence or the most frequently used in the genres. Material process is used 116 times or 48% of total number of the genre. The second

position was *relational*, which was used in the genres 56 times or 23% of the total of the genre. The third position was *mental process*. It was used 28 times or 12% of the total percentage of the data. The fourth position was *verbal*. It was used 26 times or 11% of the total number of the data. The next position was *behavioral*. It was used 8 times or 3% of total number of the data. And the last position was *existential*. It was used only 7 times or 3% of total number of the data. It can be drawn the graphic representation of the transitivity and their frequency.

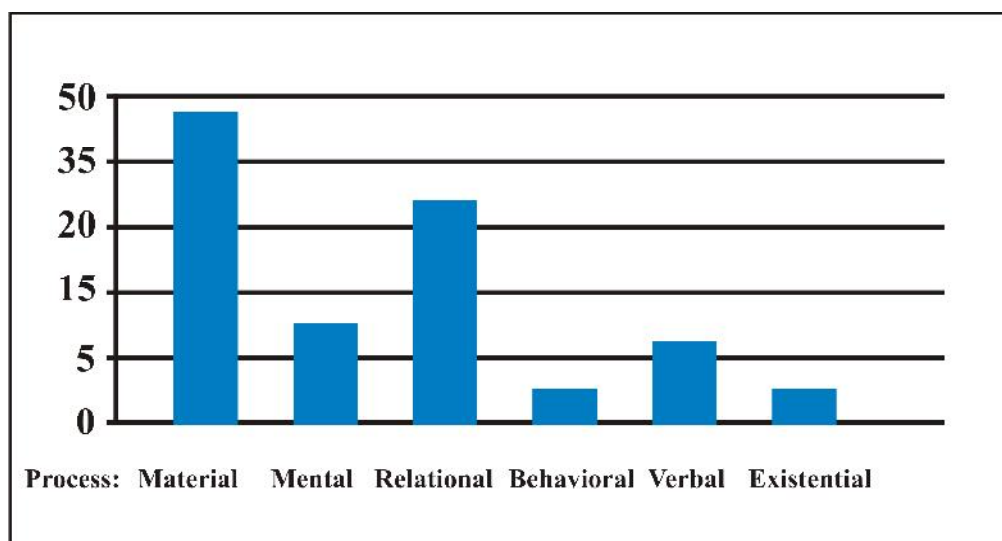


Figure 6: Graphic Representation of Transitivity Frequency

## B. Discussions

In this section, it discussed the transitivity systems that were found in the book. It has already been explained in the research finding that there are six types of transitivity systems used in the textbook. They are material,

mental, relational, behavioral, verbal, and existent. The following are the discussion of those systems.

## 1. Material Process

According to the previous section of this chapter, it is mentioned that material held the highest frequency of occurrence or the most frequently used in the genres. Material process is used 116 times or 48% of total number of the genre. Semantically, material process indicates activities or event. This process refers to physical experience of human beings. Halliday (1994) states that material processes are processes of ‘doing’ and ‘happening’. In this research, material process occurred from all genres.

### a. Recount

Material process used 15 times of 35 total number frequencies of occurrence or 43% used in this genre. It can be seen in following examples from text code 1a and 1b.

<b>A man</b>	<b>stopped</b>	<b>me</b>
Actor	Process: Material	Goal

<b>I</b>	<b>walked</b>	<b>with him</b>	<b>to the end of ..</b>
Actor	Process: Material	Circumstance: Accompaniment	Goal

<b>After breakfast,</b>	<b>I</b>	<b>got dressed</b>	<b>so quickly</b>
Circumstance: Location, time	Actor	Process: Material	Circumstance: Manner, Quality



The examples above are parts of clauses from genre recount text code 1a and 1b which found in the textbook. In these cases, *a man* and *I* are the actor who is ‘doing’ something. They do kinds of verb ‘stop’, ‘walk’, and ‘dress’ for goal *me* and *to the end of* in certain circumstances of *after breakfast, so quickly* and *with him*.

#### b. Narrative

In this genre material process used more 50% of 98 times the total occurrences. Below are the example clauses of material process which occurred from the genre narrative.

<b>They</b>	<b>lived</b>	<b>in a large house in the..</b>
Actor	Process: Material	Circumstance: Location, place

<b>You</b>	<b>must do</b>	<b>the same</b>
Actor	Process: Material	goal

<b>The second son</b>	<b>met</b>	<b>a basket-maker</b>
Actor	Process: Material	goal

<b>She</b>	<b>crouched</b>	<b>quickly</b>
Actor	Process: Material	Circumstance: Manner, quality

The examples above are parts of clauses taken from genre narrative text code 2a and 2b which found in the textbook. From the example above, they called material process because the actor or the subject *they, you, she* and *the second son* is ‘doing’ something for goal *the same* and *a basket-maker* in certain circumstance *in a large house* and *quickly*.

### c. Procedure

In this genre, material process is used 16 times from 20 frequencies of occurrence. Below are the example clauses of material process which occurs from the genre procedure.

<b>use</b>	<b>the internet</b>
Process: Material	Goal

<b>plug</b>	<b>the power cord</b>	<b>into a wall outlet</b>
Process: Material	Goal	Circumstance: Location, place

<b>come</b>	<b>to a handicrafts store</b>
Process: Material	Goal

The examples above are the clauses taken from the genre procedure text code 3a and 3b which found in the textbook. In this case, almost the clauses do not use the subject as the actor, because the type of this genre is instruction which no need subject sometimes. It also can be material process although there is no actor.

### d. Descriptive

In this genre, material process is used 31 times from 74 frequencies of occurrence. Below are the example clauses of material process which occurs from the genre descriptive.

<b>Many tourists</b>	<b>go</b>	<b>to this cave</b>
Actor	Process: Material	Goal

<b>East of the cave peddles</b>	<b>sell</b>	<b>souvenirs</b>
Actor	Process: Material	Goal

<b>At breakfast,</b>	<b>travelers</b>	<b>are greeted</b>	<b>by mountains of ham and pancakers</b>
Circumstance: Location, time	Goal	Process: Material	Actor

The examples above are the clauses taken from the genre description text code 4a and 4b which found in the textbook. Alternatively, if there is a goal of the process, as well as an actor, the representation may come in two forms active and passive. In the last example, although it forms active or passive, the participant of ‘doing to’ (*travelers*) is still referred to as goal. Halliday (1994) said that this is creative type of material process.

#### e. News Item

In this genre, material process is used 4 times from 14 frequencies of occurrence. Below are the example clauses of material process which occurs from the genre news item.

<b>Seven people</b>	<b>were killed</b>	<b>in the a collision between...</b>
Goal	Process: Material	Circumstance: Location, Place

<b>The driver of the car</b>	<b>may not have been using</b>	<b>the light</b>
Actor	Process: Material	Goal

<b>Pheonix-based Freeport</b>	<b>produced</b>	<b>on average 229.00 ton..</b>
Actor	Process: Material	Goal

The examples above are the clauses taken from the genre new item text code 5a and 5b which found in the textbook. In the first example, the creative type of material process also occurs. The participant of ‘doing to’ (*seven people*) is still referred to as goal.

## 2. Mental Process

According to the previous section of this chapter, the third position was mental process. It was used 28 times or 12% of the total percentage of the data. Mental process refers to verbs indicating perception refers to ‘seeing and feeling’, desideration refers to ‘desiring’, cognition refers to ‘thinking’ and emotion ‘liking’. It differs from material that indicates outside physical, moving, and doing. What is sensing called phenomenon and who is sensing called senser as participant. Semantically, a mental process involves sense which is inside the human. In this research, mental process occurred from all genres except procedure.

### a. Recount

In this genre, mental process is used 8 times from 35 frequencies of occurrence. Below are the example clauses of mental process which occurs from the genre recount.

<b>I</b>	<b>thought</b>	<b>it was money</b>
Senser	Process: Mental, cognitive	Phenomenon

<b>I</b>	<b>decide</b>	<b>to buy it</b>
Senser	Process: Mental, desiderative	Phenomenon

<b>I</b>	<b>wanted</b>	<b>to take taxi</b>
Senser	Process: Mental, desiderative	Phenomenon

The examples above are the clauses taken from the genre recount text code 1a and 1b which found in the textbook. In this case, *I* as senser is sensing something called phenomenon of *it was money, to buy it, and to take taxi*. The kinds of sense are *thought* refers to cognitive, *decide* and *wanted* refers to desiderative.

#### b. Narrative

In this genre, mental process is used 11 times from 98 frequencies of occurrence. Below are the example clauses of mental process which occurs from the genre narrative.

<b>He</b>	<b>thought</b>	<b>that hunting would be fine ...</b>
Senser	Process: Mental, cognitive	Phenomenon

<b>You</b>	<b>might have seen</b>	<b>a little splash of ...</b>
Senser	Process: Mental, perception	Phenomenon

<b>She</b>	<b>loved</b>	<b>to run</b>	<b>in the field</b>
Senser	Process: Mental, emotive	Phenomenon	Circumstance: Location, place

The examples above are the clauses taken from the genre narrative text code 2a and 2b which found in the textbook. In this case, *he*, *you* and *she* as sener is sensing something called phenomenon of *that the hunting would be fine..*, *a little splash of..*, and *to run*. The kinds of sense are *thought* refers to cognitive, *seen* refers to perceptive and *love* refers to emotive. In this process, it will be fine to involve circumstantial element; such as *in the field* refers to circumstance of location.

### c. Descriptive

In this genre, mental process is used 6 times from 74 frequencies of occurrence. Below are the example clauses of mental process which occurs from the genre descriptive.

<b>The visitors</b>	<b>forgetting</b>	<b>all problems</b>
Senser	Process: Mental, cognitive	Phenomenon

<b>You</b>	<b>don't know</b>	<b>where it is</b>
Senser	Process: Mental, cognitive	Phenomenon

The examples above are the clauses taken from the genre descriptive text code 4a and 4b which found in the textbook. In this case, *the visitors* and *you* as sener is sensing something called phenomenon of *all problems* and *where it is*. The kinds of sense are *forgetting* and *don't know* refers to cognitive.

#### d. News Item

In this genre, mental process is used 3 times from 14 frequencies of occurrence. Below are the example clauses of mental process which occurs from the genre news item.

<b>Police</b>	<b>believe</b>	<b>That the car may have been trying to...</b>
Senser	Process: Mental, cognitive	Phenomenon

<b>As the truck driver said,</b>	<b>he</b>	<b>did not see</b>	<b>the car approaching</b>
Circumstance: Angle	Senser	Process: Mental, perception	Phenomenon

The examples above are the clauses taken from the genre news item text code 5a which found in the textbook. The mental process do not occurred in news item text code 5b. It can be seen that *police* and *he* as senser and *that the car may have been trying to..* and *the car approaching* as phenomenon. The kinds of sense are *believe* refers to cognitive and *did not see* refers to perception. It also found the circumstance of angle in this text i.e *as the truck driver said*.

### 3. Relational Process

According to the previous section of this chapter, the second position was relational, which was used in the genres 56 times or 23% of the total of the genre. Relational process construes being and relating among entities through attribution and identification. As Halliday (2004) states that relational process is divided into two modes: attributive relational and identifying

relational process. In the attributive relational process is the process which assigns a quality. ‘*a* is an attribute of *x*’. And in the identifying relational process is that something has an identity assigned to it. It means that one entity is being used to identify another ‘*x* is identified by *a*’ or ‘*a* serves to define the identity *x*’ (Halliday, 2004). In this research, relational process occurred from all genres.

#### a. Recount

In this genre, relational process is used 8 times from 35 frequencies of occurrence. Below are the example clauses of relational process which occurs from the genre recount.

<b>He</b>	<b>was</b>	<b>friendly</b>
Carrier	Process: Relational, attributive, intensive	Attribute

<b>He</b>	<b>was</b>	<b>a singer in D’massive</b>
Carrier	Process: Relational, attributive, intensive	Attribute

<b>I</b>	<b>Had</b>	<b>a terrible day</b>	<b>yesterday</b>
Carrier	Process: Relational, attributive, possessive	Attribute	Circumstance: Location, time

The examples above are the clauses taken from the genre recount text code 1a and 1b which found in the textbook. From the example above, it can be found that ‘*he* is an attribute of *friendly* and *a singer of D’massive*’. *He* refers to carrier. It shows that *was* is the type of relation of *intensive*.



And in the last example, '*I* is an attribute of *a terrible day*' that the verb *had* is the type of relation of *possession*. *He* is a carrier and *yesterday* is circumstance of location of time.

#### b. Narrative

In this genre, relational process is used 11 times from 98 frequencies of occurrence. Below are the example clauses of relational process which occurs from the genre narrative.

<b>He</b>	<b>was</b>	<b>very angry</b>
Carrier	Process: Relational, attributive, possessive	Attribute

<b>It</b>	<b>was</b>	<b>her favorite game</b>
Identifier	Process: Relational, identifying, intensive	Identified

<b>It</b>	<b>was</b>	<b>nowhere</b>
Identifier	Process: Relational, identifying, intensive	Identified

The examples above are the clauses taken from the genre narrative text code 2a and 2b which found in the textbook. From the example above, it can be found that '*he* is an attribute of *very angry*'. *He* refers to carrier. It shows that *was* is the type of relation of *intensive*. And in the two last examples, '*her favorite game* and *nowhere* are identified by *it*'. And *was* is the type of relation of *intensive*.

### c. Procedure

In this genre, relational process is used 3 times from 20 frequencies of occurrence. Below are the example clauses of relational process which occurs from the genre procedure.

<b>Giving gifts</b>	<b>is</b>	<b>a well know way to ..</b>
Carrier	Process: Relational, attributive, intensive	attribute

<b>Giving gifts</b>	<b>may be</b>	<b>important for ..</b>
Identified	Process: Relational, identifying, intensive	Identifier

The examples above are the clauses taken from the genre procedure text code 3a which found in the textbook. There is no relational process in this genre procedure text code 3b. From the example above, it can be found that ‘*Giving* is an attribute of *a well know way to ..*’. *Giving gifts* refers to carrier. It shows that *is* is the type of relation of *intensive*. And in the last examples, ‘*Giving gifts* are identified by *important for ..*’. And *may be* is the type of relation of *intensive*.

### d. Descriptive

In this genre, relational process is used 30 times from 74 frequencies of occurrence. Below are the example clauses of relational process which occurs from the genre descriptive.

<b>Waikiki beach</b>	<b>is</b>	<b>perhaps the most famous ..</b>
Carrier	Process: Relational, attributive, intensive	Attribute

<b>Faceless</b>	<b>turn into</b>	<b>equally faceless hotel ..</b>
Identified	Process: Relational, identifying, intensive	Identifier

The examples above are the clauses taken from the genre descriptive text code 4a and 4b which found in the textbook. From the example above, it can be found that ‘*Waikiki beach* is an attribute of *perhaps the most famous ..*’. *Waikiki beach* refers to carrier. It shows that *is* is the type of relation of *intensive*. And in the last examples, ‘*Faceless* is identified by *into equally faceless hotel ..*’. And *turn into* is the type of relation of *intensive*.

#### e. News Item

In this genre, relational process is used 2 times from 14 frequencies of occurrence. Below are the example clauses of relational process which occurs from the genre news item.

<b>The dead</b>	<b>were</b>	<b>all passengers in the car</b>
Identifier	Process: Relational, identifying, intensive	Identified

<b>The previous limit</b>	<b>was</b>	<b>300.000 tons a day</b>
Identifier	Process: Relational, identifying, intensive	Identified

The examples above are the clauses taken from the genre news item text code 5a and 5b which found in the textbook. From the example above,

it can be found that '*The dead and the previous limit* are identified by *all passengers in the car* and *300.000 tons a day*'. And *was* is the type of relation of *intensive*.

#### 4. Behavioral Process

According to the previous section of this chapter, the fifth position was behavioral. It was used 8 times or 3% of total number of the data. Behavioral process is process of physiological and psychological behavior, such as breathing, dreaming, looking, smiling, watching, listening, and dancing. This process is partly like the material and mental process. Behavioral process has only one participant, who is 'behaving', labeled behavior. In this research, relational process occurred from all genres except news item.

##### a. Recount

In this genre, behavioral process is used only a time from 35 frequencies of occurrence. Below is the example clause of behavioral process which occurs from the genre recount.

<b>I</b>	<b>looked</b>	<b>in my bag</b>
Behaver	Process: Mental, perceptive	Phenomenon

The example above is the clause taken from the genre recount text code 1a which found in the textbook. There is no behavioral process in the genre recount text code 1b. From the example above, it can be seen that *I* refers to as behavior and the verb *looked* is process of mental and another participant *in my bag* is phenomenon.

### b. Narrative

In this genre, behavioral process is used 5 times from 98 frequencies of occurrence. Below are the example clauses of behavioral process which occurs from the genre narrative.

<b>She</b>	<b>is listening</b>	<b>to the faint sound of ..</b>
Behaver	Process: Mental, perceptive	Phenomenon

<b>Rosaura's father</b>	<b>watched</b>	<b>the red flower dancing</b>
Behaver	Process: Mental, perceptive	Phenomenon

The examples above are the clauses taken from the genre recount text code 2b which found in the textbook. There is no behavioral process in the genre narrative text code 2a. From the example above, it can be seen that *She* and *Rosaura's father* as behaver and the verb *is listening* and *watched* are processes of mental and participants *to the faint sound of ..* and *the flower dancing* are phenomenon.

### c. Procedure

In this genre, behavioral process is used only a time from 20 frequencies of occurrence. Below is the example clause of behavioral process which occurs from the genre procedure.

<b>talk</b>	<b>to the people that make unique pieces</b>
Process: Material	Goal

The example above is the clause taken from the genre procedure text code 3a which found in the textbook. There is no behavioral process in this genre text code 3b. In this case, the clause does not use the subject as the behavior, because the type of this genre is instruction which no need subject sometimes. The verb *talk* is material process and *to the people that make unique pieces* assumed as goal.

#### d. Descriptive

In this genre, behavioral process is used only a time from 20 frequencies of occurrence. Below is the example clause of behavioral process which occurs from the genre descriptive.

<b>The visitors</b>	<b>dance</b>
Behaver	Process: Material

The example above is the clause taken from the genre descriptive text code 4a which found in the textbook. There is no behavioral process in this genre text code 4b. *The visitors* is behavior and the verb *dance* is material process.

### 5. Verbal Process

According to the previous section of this chapter, the fourth position was verbal. It was used 26 times or 11% of the total number of the data. Verbal process is clause of saying. This process shows activities related to information. It includes that of saying and asking. The participants of this process called sayer and target. There is also another participant called range

of verbiage which expressing quality or quantity of what is said. There are two kinds of function, they are directly quoted as in *(he said) 'I'm hungry'* and indirectly reported as in *(he said) that he was hungry*. In this research, verbal process occurred in all genres except procedure.

#### a. Recount

In this genre, verbal process is used 3 times from 35 frequencies of occurrence. Below are the example clauses of verbal process which occurs from the genre recount.

<b>A man</b>	<b>asked</b>	<b>me</b>	<b>the way to Hyatt Hotel</b>
Sayer	Process: Verbal	Target	Verbiage

<b>I</b>	<b>told</b>	<b>him</b>	<b>where the Hyatt Hotel</b>
Sayer	Process: Verbal	Target	Verbiage

The examples above are the clauses taken from the genre recount text code 1a which found in the textbook. There is no verbal process in this genre text code 1b. From two examples above, it can be seen that *a man* and *I* is sayer who is saying to *me* and *him* as target. There are also other participants called verbiage that refer to quality of what is said. They are *the way to Hyatt Hotel* and *where the Hyatt Hotel*.

### b. Narrative

In this genre, verbal process is used 16 times from 98 frequencies of occurrence. Below are the example clauses of verbal process which occurs from the genre narrative.

<b>“What stupid sons I have!”</b>	<b>He</b>	<b>said</b>
Quoted	Sayer	Process: Verbal

<b>Everyone</b>	<b>said</b>	<b>that the three sons ..</b>
Sayer	Process: Verbal	Reported

<b>"But the spirits have left us these flowers to remind us of her,"</b>	<b>said</b>	<b>Rosaura's father</b>
Quoted	Process: Verbal	Sayer

The examples above are the clauses taken from the genre narrative text code 2a and 2b which found in the textbook. From two examples above, the participants are *he*, *everyone*, and *Rosaura's father* as sayer. The verb *said* is verbal process. And what is said are “*What stupid sons I have!*” and “*But the spirits have left us these flowers to remind us of her,*” as quote and *that three sons ...* as reported.

### c. Descriptive

In this genre, verbal process is used 2 times from 47 frequencies of occurrence. Below are the example clauses of verbal process which occurs from the genre descriptive.



<b>It</b>	<b>said</b>	<b>that the cave is the only ..</b>
Sayer	Process: Verbal	Reported

<b>It</b>	<b>said</b>	<b>that the Pangeran Diponogoro ..</b>
Sayer	Process: Verbal	Reported

The examples above are the clauses taken from the genre descriptive text code 4a which found in the textbook. There is no verbal process in this genre text code 4b. From two examples above, it can be seen *It* is as sayer. The verb *said* is verbal process and *that the cave is only ..* and *that the Pangeran Diponogoro ..* are as reported.

#### d. News Item

In this genre, verbal process is used 5 times from 14 frequencies of occurrence. Below are the example clauses of verbal process which occurs from the genre news item.

<b>The police</b>	<b>said</b>	<b>the car should ...</b>
Sayer	Process: Verbal	Reported

<b>"The government only approves a Freeport ore output this year of 220,000 tons a day to reduce the impact on the environment,"</b>	<b>Witono S. Soelarno, head of mine inspection at the Energy and Mineral Resources Ministry,</b>	<b>said</b>
Quoted	Sayer	Process: Verbal

The examples above are the clauses taken from the genre news item text code 5a and 5b which found in the textbook. From two examples above, it can be seen *the police* and *Witoro S. Soelarno* are as sayer. The verb *said* is verbal process. *the car should ..* is reported and "*The government only approves a Freeport ore output this year of 220,000 tons a day to reduce the impact on the environment,*" is quoted.

## 6. Existential Process

According to the previous section of this chapter, the last position was existential. It was used only 7 times or 3% of total number of the data. Existential process is process of existence. This process represent that something exists or happens. The existential process is recognizable because it is signaled by 'there'. The participant of this process called existent. In this research, this process occurred in narrative and descriptive.

### a. Narrative

In this genre, existential process is used 3 times from 98 frequencies of occurrence. Below are the example clauses of existential process which occurs from the genre narrative.

<b>There</b>	<b>was</b>	<b>a rich man</b>
	Process	Existent

<b>There</b>	<b>was</b>	<b>no sign of Rosaura</b>
	Process	Existent

The examples above are the clauses taken from the genre narrative text code 2a and 2b which found in the textbook. From two examples above, it can be seen that the word *there* has no label. The verb *was* is as process and both *a rich man* and *no sign of Rosaura* are participant of existent.

#### b. Descriptive

In this genre, existential process is used 4 times from 74 frequencies of occurrence. Below are the example clauses of existential process which occurs from the genre descriptive.

<b>Along the road,</b>	<b>there</b>	<b>is</b>	<b>beautiful tropical ..</b>
Circumstance: Location, place		Process	Existent

<b>There</b>	<b>is</b>	<b>a reason</b>	<b>for the crowds,</b>
	Process	Existent	Circumstance: Cause, reason

The examples above are the clauses taken from the genre descriptive text code 4a and 4b which found in the textbook. From two examples above, it can be seen that the word *there* has no label. The verb *is* are as process. Both *beautiful tropical ..* and *a reason* are participant of existent. They also contain the circumstantial of location and cause of reason. They are *along the road* and *for the crowds*,.

## **CHAPTER V**

### **CONCLUSIONS AND SUGGESTIONS**

#### **A. Conclusions**

As it was state in Chapter I, the objectives of this research is to analyze the transitivity system of genres in the tenth grade senior high school textbook *Developing English Competencies* based on Halliday's transitivity theory. Based on the theory, there are six transitivity systems. They are material process, mental, relational, behavioral, verbal and existential process.

##### **1. Material**

Material process or the process of 'doing' and happening' is used 116 times or 48% of total frequency of occurrence of the data. This process occurs in all genres in the textbook. This process held the highest frequency of occurrence or the most frequently is used in the genres of the textbook. According to Schleppegrell (2008) states that the material process is used as lexicogrammar feature for all genres.

##### **2. Mental**

Mental process is used 28 times or 12% of the total percentage of the data. This process occurs in recount, narrative, descriptive, and news item. But in procedure, it does not exist. The mental process had the third highest frequency of occurrence used in genres.

### 3. Relational

Relational process is used 56 times or 23% of the total percentage of data. This process occurs in all genres of the textbook. Relational process had the second highest frequency of occurrence used in genres.

### 4. Behavioral

Based on chapter IV, the behavioral is used 8 times or 3% of the total percentage of the data. This process occurs in recount, narrative, procedure, and descriptive. In news item, this process does not exist.

### 5. Verbal

The verbal process is used 26 times or 11% of the total percentage of the data. Recount, narrative, descriptive, and news item used this process, but it does not use in procedure. Verbal process is the fourth position of frequency of occurrence.

### 6. Existential

The existential process is used 7 times or 3% of the total percentage of the data. Only narrative and descriptive used this process. 3 times is used in narrative and 4 times is used in descriptive. This is the last process of the frequency of occurrence.

Meanwhile, based on the result of analysis, the factors that influence the frequency of the occurrence are curriculum and material source. The factor of curriculum influences the result of the analysis in quality. The curriculum conveys the information to textbook writer concerning the categorization of vocabulary, to reach the linguistics competence. And the factor of material

sources influences the different number of occurrence in quantity. Because of there were different numbers of clauses among the genres.

The benefit that can be gained are the transitivity of genre can stimulate the reading skills to comprehend the idea and information in a text, and the content enriches the knowledge of reading and writing skills that can be applied in spoken and written texts.

## **B. Suggestions**

This study is not perfect or complete because this study presented transitivity of genres in the tenth grade senior high school textbook *Developing English Competencies*. It focused only on transitivity which related to metafunctions of ideational function. According to Halliday, the language performs metefunctions: ideational function, interpersonal function, and textual function. The researcher suggests for other researchers. It need to conduct further research in order to give more detail information of analyzing metafunctions in genres that may support teaching reading and writing process.

This study can be an input for the English teachers in teaching reading and writing, or to teach how to response and present the ideational meaning in a text. Moreover, English teachers have to be more open-minded about the use of alternative textbook and other learning sources as additional supports of knowledge in the teaching process.

For the English learners, it can be suggested to keep improving the linguistics competence. Hopefully, the learners need to more concern how to present idea in a text effectively by learning transitivity.

For the book publisher, they should be more creative in designing the materials. They should provide more interesting and effective tasks for students by analysing their needs and characteristics. And they should attempt to use of informality and dialogic styles texts to connect with the students' daily life in order to make accessible text for the students.

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## APPENDIX

### I

(The Genres)

## 1. Recount : *Meeting a Star and My Day*

### Meeting a Star

On Saturday morning at 9:30, I was walking down Sunda Street, looking for a record store. A man stopped me and asked me the way to the Hyatt Hotel. I wasn't sure exactly where it was, but I walked with him to the end of Sunda Street. He was very friendly, and his face looked so familiar. Then I remembered where the Hyatt was and told him how to get there. He thanked me and tried to give me something. I thought it was money. I said 'no' at first, but he really wanted me to have it, so I took it.

I found the record store and listened to a few records. D' Masive had a new record that was number two in the top twenty. I decided to buy it. I looked in my bag for my wallet and found a piece of paper the man gave me. It was a photo. I was so surprised! He was a singer in D' Masive!

### My Day

I had a terrible day yesterday. First, I woke up an hour late because my alarm clock didn't go off. Then, I was in such a hurry that I burned my hand when I was making breakfast. After breakfast, I got dressed so quickly that I forgot to wear socks.

Next, I ran out of the house trying to get the 9:30 bus, but of course I missed it. I wanted to take a taxi, but I didn't have enough money. Finally, I walked the three miles to my school only to discover that it was Sunday! I hope I never have a day as the one I had yesterday.

## 2. Narrative: *Three Foolish Sons and A Story about Red.*

### Three Foolish Sons

There was a rich man who had three sons. They lived in a large house in the town of Keelung in northern Taiwan.

One day, he said to his sons, "You are no longer children. You must do something to earn your own living. When I die, I am not going to leave you very much money. I started with nothing and made a fortune by working hard. You must

do the same. Now, here is two hundred dollars for each of you. You can use it to start your own business.”

The three sons went off separately. The eldest son met a hunter. He thought that hunting would be fine so he bought a gun from him for two hundred dollars.

The second son met a basket- maker. He bought a set of tools from him so that he could make baskets.

The third son met a doctor who told him that he had a medicine which could cure all diseases. He bought it from him for two hundred dollars.

When the rich man heard what his sons had done with the money he had given them, he was very angry. "What stupid sons I have!" He said.

One day, the eldest son tried to shoot a fly on his father's forehead. Instead, he killed his father. The second son picked up his tools and tried to repair the damage to his father's head. The third son tried to cure his father with medicine which he had bought.

Everyone said that the three sons were very foolish. They had spent all their money uselessly.

### **A Story about Red**

”Rosaura! Rosaura!"

If you were tall enough, you might have seen a little splash of red in the tall grass. And if you had looked closer you might have seen a small girl wearing a red ribbon.

Rosaura was hiding from her mother and father. It was her favourite game. She crouched quietly, listening to the faint sound of her mother's voice. All Rosaura could see were the swaying green stalks of the corn. They rustled above her head where the sky stretched clear and blue. Suddenly, a bright yellow butterfly darted by. Rosaura jumped up to chase the butterfly, forgetting all about her hiding game.

"Rosaura! There you are," called her mother. "It's time for lunch."

It was dark and cool in the cottage where Rosaura lived with her parents.

Rosaura ate her meal quickly. She wanted to go back into the sunshine to play. As soon as she had finished her food she slipped down from her chair.

"Rosaura, where are you going?" called her mother.

She caught a glimpse of Rosaura's red ribbon disappearing around the door. But Rosaura was already through the gate, and heading for the fields. "Rosaura! Rosaura!"

Was that the sound of her mother calling, or the wind whispering in the corn? Rosaura was not sure. All day long through the hot summers she loved to run in the fields. Her feet were scratched and her toes bruised on stones as she chased after the mice hiding in the corn stalks. Her skin was brown as a nut from the sun. In her tangled black hair, her red ribbon fluttered.

The afternoon stretched out long and hot. As the sun reached the far side of the field, Rosaura's father walked back to the cottage. His eyes scanned the fields for Rosaura's red ribbon. But it was nowhere to be seen.

"Hasn't Rosaura come back yet?" asked her father as he came through the door.

"Not yet," said her mother, "I'm sure she'll be back soon."

But the supper was ready and still there was no sign of Rosaura. Now the sun had set, casting a red glow over the fields. Rosaura's mother and father stood at the door of their cottage, staring over the field, looking for the red ribbon.

"Rosaura! Rosaura!"

Soon the shadows were deep blue in the yard. It was too dark to see the red ribbon now. Rosaura's parents began to walk and call for her in the field. As night fell, they fetched lamp that lit up patches of corn and grass and startled the sleeping mice. But they could find no red ribbon.

Rosaura's parents called and called all through the night. In the dawn, they stood alone and sad amongst the corn. The red morning sun lit up their tired faces.

"Look!" cried Rosaura's mother suddenly. "There she is!"

They began to run towards the red ribbon that she had spotted among the corn. But oh! It wasn't Rosaura's ribbon at all, but the red petals of a flower. Rosaura's

mother and father had never seen such a flower before. Her father looked away in disappointment.

"I see her!" he cried.

And again they ran towards the dear red ribbon. But it was another red flower. As the sun came up bright and strong, Rosaura's mother and father looked around the field. It was filled with red flowers swaying and fluttering in the tall grass. Rosaura's mother and father felt so sad.

"Rosaura won't be coming home anymore," said her mother. "She was always happier in the fields."

"But the spirits have left us these flowers to remind us of her," said Rosaura's father.

"They will stay with us!"

Every year, when the corn ripened and the evenings grew long, Rosaura's parents stood at the edge of the fields and watched the red flowers dancing under the sun.

And that, say the Indians, is how the red poppy came to be.

### **3. Procedure : *How to Find Unusual Gift and How to Operate a Fan***

#### **How to Find Unusual Gift**

Giving gifts is a well-known way to show our attention toward somebody else. Moreover, giving gifts may be important for certain special moments. Unusual or even weird gifts would leave a sweet memory for us and the recipient. So, try these tips to find something unusual as your gifts.

Look for gifts wherever you find yourself, especially when you were on a trip. From a bazaar in Bandung to a tag sale in Berlin.

Use the Internet. Follow links until you find what you want.

Track down items such as rare prints, out-of-print books or antiques in the auction.

Give a welcome service. A massage, costume makeovers, a day at the spa, or romantic dinner will be a nice welcome gift.

Combine one or two things for a spectacular effect. The picture frame that you bought in Bali might provide the perfect background for showing off the portrait of the recipient.

Come to a handicrafts store and talk to the people that make unique pieces.

Visit art supply stores, craft shops, art galleries and factory stores for ideas.

### **How to Operate a Fan**

Plug the power cord into a wall outlet (AC 120 Volts 60 HZ). To make the fan move sideways, push the pin on top of the motor. To move the fan up or down, first pull up the oscillating pin, then press the tilt adjustment knob. To change the speed of the fan, press one of the switches at the bottom.

#### **4. Descriptive : *Gua Tabuhan Is a Lively Unique Cave and See Hawaii in Cruising Style.***

##### **Gua Tabuhan Is a Lively Unique Cave**

In the cave, Nyi (Mrs) Kamiyem and Ki (Mr) Padmo sit on a big stone. Nyi Kamiyem will sing a song and Ki Padmo will beat the drum. Joining them are people called *wiyogo* which are drummers and other gamelan musicians.

What makes this unique is that they mix gamelan with the sounds of nature. The visitors dance, forgetting all problems.

Many tourists go to this cave. Maybe you are interested in going there too but you don't know where it is. Gua Tabuhan is located near Pacitan in East Java. It is situated in a lime hill called Tapan, in Tabuhan, Wareng village. The route is easy. Along the road there is beautiful tropical scenery to enjoy rice fields, coconut- palms and birds.

East of the cave peddlers sell souvenirs. The drink and food peddlers are on the north side. People sell agates on the cave terraces. Somehow, it is like a fair.

It is said that the cave is the only place where nature produces sounds like the music of gamelan. Nyi Kamiyem, a well-known *pesinden* (traditional Javanese singer) from the village of Gabuhan, who often sings in the cave, does not doubt anything.

Gua Tabuhan did not use to welcome visitors. According to Kartowiryo (90), village elder, Gua Tabuhan used to be a hiding place for robbers. It was believed to be a sacred place. No one dared go inside. However, *Wedana* (chief of a district) Kertodiprojo, went to the cave to find out what was wrong. He found out that the cave was inhabited by the annoying evil spirits. The people chased the spirits away.

The cave is dark, so people need lights, and a local guide will lead the way. Sometimes visitors bump their heads against the sharp rocks on the ceiling.

Inside the cave there is a plain big stone which is believed to be the prayer mat of Pangeran Diponegoro, one of the Indonesian heroes who fought against the Dutch. It is said that Pangeran Diponegoro used to seclude himself in the cave. Some people now use the place for meditation.

There is a stream in the cave, in the east corner, which can only be seen outside. However, it can be heard from inside.

Besides the cave, Watukarang, a beach nearby, is good to visit. By the way, do you want different souvenirs? You can find them in Donorodjo village where agate craftsman work. So, have a nice journey.

### **See Hawaii in Cruising Style**

The Hawaiian language is based on five vowels and just seven consonants, but this is more than enough to utter the word "Aloha".

This greeting written out in lights already welcomes those arriving at Honolulu airport, but it is in fact much more than a greeting or farewell.

Aloha means love and well-being and somehow stands for everything that goes to make up the image of Hawaii, from colourful shirts, through flower garlands and grass skirts to coconut bikinis.

Hawaii is the "Aloha State" and the 50th state of the United States of



America.

A visitor to these islands in the middle of the Pacific feels immediately that he has one foot firmly anchored in the American Way of Life, and this is particularly true when he sees the islands from the vantage point of a cruise ship.

"Aloha. How are you today?" is a frequently asked question on the "Pride of Aloha". The simple response, "Fine", or Mahalo in Hawaiian, suffices as answer.

The passenger aboard the Norwegian Cruise Line vessel would have little reason to respond otherwise. At breakfast, travellers are greeted by mountains of ham and pancakes, and this is the pattern throughout the day.

Most of the almost 2,000 aboard have their homes in the U.S. Midwest, where there is general scorn at the notion of going on diet.

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A cruise aboard the Norwegian Cruise Line vessel is perhaps the most comfortable and by no means the most exclusive way to see Hawaii.

A cabin with a sea view costs as little as 1,250 euros per person for the seven nights of the cruise. Included in the price is full board, a nightly entertainment program and transfers between the four most important islands of the Hawaiian Archipelago, Oahu, Kauai, Big Island and Maui.

Honolulu on Oahu, where the cruise starts, has a population of 900,000 inhabitants and is the largest human settlement in the South Sea.

Faceless apartment blocks turn into equally faceless hotel towers and

shopping malls in the seaside resort of Waikiki.

Thousands of Japanese bustle along the shopping streets of Kalakaua and Kuhio avenues. There is a reason for the crowds, the endless concrete and the activity: Waikiki Beach is perhaps the most famous in the world after the Copacabana.

But anyone who gazes out over the blue ocean to watch the surfers ride the perfect waves knows why he has come to Hawaii. One hopes at the same time that the evidence of human progress will become less apparent as the cruise progresses while the beach remains as beautiful.

#### **5. News Item : *Seven Killed in Accident on Jl. Sultan and Government Reduces***

##### ***Freeport's Output.***

##### **Seven Killed in Accident on Jl. Sultan**

Seven people were killed in a collision between a bus, a car and a truck at 10:35 p.m. on Jalan Sultan last night. The dead were all passengers in the car. Police believe the car may have been trying to overtake the bus when it was struck by a truck coming from the opposite direction. The driver of the car may not have been using his lights, as the truck driver said he did not see the car approaching.

The police said the car should not have been trying to pass the bus, since overtaking is not allowed on Jalan Sultan. In addition, the police reported that the car—a small Japanese car—should not have been carrying more than five people. The names of the victims are not yet known.

##### **Government Reduces Freeport's Output**

Jakarta: Freeport-Mc-MoRan Copper & Gold Inc., the world's second-largest copper producer, had its maximum ore production permit in Indonesia cut 26 percent on environmental concerns.

"The government only approves a Freeport ore output this year of 220,000 tons a day to reduce the impact on the environment," Witoro S. Soelarno, head of

mine inspection at the Energy and Mineral Resources Ministry, said. The previous limit was 300,000 tons a day, he said.

Phoenix-based Freeport produced on average 229,000 tons of copper and gold ore a day from its Grasberg mine in 2006.

Freeport's copper ore output in the fourth quarter of 2007 fell to 926 million of recoverable pounds from

1,044 million of recoverable pounds a year earlier, the company said on its Web site. Gold output in the quarter dropped to 186,000 of recoverable ounces from 544,000 of recoverable ounces, it said. — Bloomberg

APPENDIX

II

(The List of Data)

### The List of Data

Text Code	Data
<p><b>1.a Recount</b></p>	<p><b>Meeting a Star</b></p> <p>On Saturday morning at 9:30, I was walking down Sunda Street, looking for a record store. A man stopped me and asked me the way to the Hyatt Hotel. I wasn't sure exactly where it was, but I walked with him to the end of Sunda Street. He was very friendly, and his face looked so familiar. Then I remembered where the Hyatt was and told him how to get there. He thanked me and tried to give me something. I thought it was money. I said 'no' at first, but he really wanted me to have it, so I took it.</p> <p>I found the record store and listened to a few records. D' Masive had a new record that was number two in the top twenty. I decided to buy it. I looked in my bag for my wallet and found a piece of paper the man gave me. It was a photo. I was so surprised! He was a singer in D' Masive!</p>
<p><b>1.b Recount</b></p>	<p><b>My Day</b></p> <p>I had a terrible day yesterday. First, I woke up an hour late because my alarm clock didn't go off. Then, I was in such a hurry that I burned my hand when I was making breakfast. After breakfast, I got dressed so quickly that I forgot to wear socks.</p> <p>Next, I ran out of the house trying to get the 9:30 bus, but of course I missed it. I wanted to take a taxi, but I didn't have enough money. Finally, I walked the three miles to my school only to discover that it was Sunday! I hope I never have a day as the one I had yesterday.</p>

<p><b>2.a</b> <b>Narrative</b></p>	<p style="text-align: center;"><b>Three Foolish Sons</b></p> <p>There was a rich man who had three sons. They lived in a large house in the town of Keelung in northern Taiwan.</p> <p>One day, he said to his sons, "You are no longer children. You must do something to earn your own living. When I die, I am not going to leave you very much money. I started with nothing and made a fortune by working hard. You must do the same. Now, here is two hundred dollars for each of you. You can use it to start your own business."</p> <p>The three sons went off separately. The eldest son met a hunter. He thought that hunting would be fine so he bought a gun from him for two hundred dollars.</p> <p>The second son met a basket- maker. He bought a set of tools from him so that he could make baskets.</p> <p>The third son met a doctor who told him that he had a medicine which could cure all diseases. He bought it from him for two hundred dollars.</p> <p>When the rich man heard what his sons had done with the money he had given them, he was very angry. "What stupid sons I have!" He said.</p> <p>One day, the eldest son tried to shoot a fly on his father's forehead. Instead, he killed his father. The second son picked up his tools and tried to repair the damage to his father's head. The third son tried to cure his father with medicine which he had bought.</p> <p>Everyone said that the three sons were very foolish. They had spent all their money uselessly.</p>
<p><b>2.b</b> <b>Narrative</b></p>	<p style="text-align: center;"><b>A Story about Red</b></p> <p>"Rosaura! Rosaura!"</p> <p>If you were tall enough, you might have seen a little splash of red in the tall grass. And if you had looked closer you might have seen a small girl wearing a red ribbon.</p> <p>Rosaura was hiding from her mother and father. It was her favourite game. She crouched quietly, listening to the faint sound of her mother's voice. All Rosaura could see were the swaying green stalks of the corn. They rustled above her head</p>

where the sky stretched clear and blue. Suddenly, a bright yellow butterfly darted by. Rosaura jumped up to chase the butterfly, forgetting all about her hiding game.

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Rosaura's parents called and called all through the night. In

	<p>the dawn, they stood alone and sad amongst the corn. The red morning sun lit up their tired faces.</p> <p>"Look!" cried Rosaura's mother suddenly. "There she is!"</p> <p>They began to run towards the red ribbon that she had spotted among the corn. But oh! It wasn't Rosaura's ribbon at all, but the red petals of a flower. Rosaura's mother and father had never seen such a flower before. Her father looked away in disappointment.</p> <p>"I see her!" he cried.</p> <p>And again they ran towards the dear red ribbon. But it was another red flower. As the sun came up bright and strong, Rosaura's mother and father looked around the field. It was filled with red flowers swaying and fluttering in the tall grass. Rosaura's mother and father felt so sad.</p> <p>"Rosaura won't be coming home anymore," said her mother. "She was always happier in the fields."</p> <p>"But the spirits have left us these flowers to remind us of her," said Rosaura's father.</p> <p>"They will stay with us!"</p> <p>Every year, when the corn ripened and the evenings grew long, Rosaura's parents stood at the edge of the fields and watched the red flowers dancing under the sun.</p> <p>And that, say the Indians, is how the red poppy came to be.</p>
<p><b>3.a Procedure</b></p>	<p><b>How to Find Unusual Gift</b></p> <p>Giving gifts is a well-known way to show our attention toward somebody else. Moreover, giving gifts may be important for certain special moments. Unusual or even weird gifts would leave a sweet memory for us and the recipient. So, try these tips to find something unusual as your gifts.</p> <p>Look for gifts wherever you find yourself, especially when you were on a trip. From a bazaar in Bandung to a tag sale in Berlin.</p> <p>Use the Internet. Follow links until you find what you want. Track down items such as rare prints, out-of-print books or antiques in the auction.</p> <p>Give a welcome service. A massage, costume makeovers, a day at the spa, or romantic dinner will be a nice welcome gift.</p> <p>Combine one or two things for a spectacular effect. The</p>



	<p>picture frame that you bought in Bali might provide the perfect background for showing off the portrait of the recipient.</p> <p>Come to a handicrafts store and talk to the people that make unique pieces.</p> <p>Visit art supply stores, craft shops, art galleries and factory stores for ideas.</p>
<b>3.b Procedure</b>	<p style="text-align: center;"><b>How to Operate a Fan</b></p> <p>Plug the power cord into a wall outlet (AC 120 Volts 60 HZ). To make the fan move sideways, push the pin on top of the motor. To move the fan up or down, first pull up the oscillating pin, then press the tilt adjustment knob. To change the speed of the fan, press one of the switches at the bottom.</p>
<b>4.a Descriptive</b>	<p style="text-align: center;"><b>Gua Tabuhan Is a Lively Unique Cave</b></p> <p>In the cave, Nyi (Mrs) Kamiyem and Ki (Mr) Padmo sit on a big stone. Nyi Kamiyem will sing a song and Ki Padmo will beat the drum. Joining them are people called <i>wiyogo</i> which are drummers and other gamelan musicians.</p> <p>What makes this unique is that they mix gamelan with the sounds of nature. The visitors dance, forgetting all problems.</p> <p>Many tourists go to this cave. Maybe you are interested in going there too but you don't know where it is. Gua Tabuhan is located near Pacitan in East Java. It is situated in a lime hill called Tapan, in Tabuhan, Wareng village. The route is easy. Along the road there is beautiful tropical scenery to enjoy rice fields, coconut- palms and birds.</p> <p>East of the cave peddlers sell souvenirs. The drink and food peddlers are on the north side. People sell agates on the cave terraces. Somehow, it is like a fair.</p> <p>It is said that the cave is the only place where nature produces sounds like the music of gamelan. Nyi Kamiyem, a well-known <i>pesinden</i> (traditional Javanese singer) from the village of Gabuhan, who often sings in the cave, does not doubt anything.</p> <p>Gua Tabuhan did not use to welcome visitors. According to Kartowiryo (90), village elder, Gua Tabuhan used to be a hiding place for robbers. It was believed to be a sacred place. No one dared go inside. However, <i>Wedana</i> (chief of a</p>

	<p>district) Kertodiprojo, went to the cave to find out what was wrong. He found out that the cave was inhabited by the annoying evil spirits. The people chased the spirits away.</p> <p>The cave is dark, so people need lights, and a local guide will lead the way. Sometimes visitors bump their heads against the sharp rocks on the ceiling.</p> <p>Inside the cave there is a plain big stone which is believed to be the prayer mat of Pangeran Diponegoro, one of the Indonesian heroes who fought against the Dutch. It is said that Pangeran Diponegoro used to seclude himself in the cave. Some people now use the place for meditation.</p> <p>There is a stream in the cave, in the east corner, which can only be seen outside. However, it can be heard from inside.</p> <p>Besides the cave, Watukarang, a beach nearby, is good to visit. By the way, do you want different souvenirs? You can find them in Donorodjo village where agate craftsman work. So, have a nice journey.</p>
<p><b>4.b</b> <b>Descriptive</b></p>	<p><b>See Hawaii in Cruising Style</b></p> <p>The Hawaiian language is based on five vowels and just seven consonants, but this is more than enough to utter the word "Aloha".</p> <p>This greeting written out in lights already welcomes those arriving at Honolulu airport, but it is in fact much more than a greeting or farewell.</p> <p>Aloha means love and well-being and somehow stands for everything that goes to make up the image of Hawaii, from colourful shirts, through flower garlands and grass skirts to coconut bikinis.</p> <p>Hawaii is the "Aloha State" and the 50th state of the United States of America.</p> <p>A visitor to these islands in the middle of the Pacific feels immediately that he has one foot firmly anchored in the American Way of Life, and this is particularly true when he sees the islands from the vantage point of a cruise ship.</p> <p>"Aloha. How are you today?" is a frequently asked question on the "Pride of Aloha". The simple response, "Fine", or Mahalo in Hawaiian, suffices as answer.</p> <p>The passenger aboard the Norwegian Cruise Line vessel would have little reason to respond otherwise. At breakfast,</p>

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Thousands of Japanese bustle along the shopping streets of Kalakaua and Kuhio avenues. There is a reason for the crowds, the endless concrete and the activity: Waikiki Beach is perhaps the most famous in the world after the Copacabana.

But anyone who gazes out over the blue ocean to watch the surfers ride the perfect waves knows why he has come to Hawaii. One hopes at the same time that the evidence of human progress will become less apparent as the cruise progresses while the beach remains as beautiful.

<p><b>5.a</b> <b>News Item</b></p>	<p><b>Seven Killed in Accident on Jl. Sultan</b></p> <p>Seven people were killed in a collision between a bus, a car and a truck at 10:35 p.m. on Jalan Sultan last night. The dead were all passengers in the car. Police believe the car may have been trying to overtake the bus when it was struck by a truck coming from the opposite direction. The driver of the car may not have been using his lights, as the truck driver said he did not see the car approaching.</p> <p>The police said the car should not have been trying to pass the bus, since overtaking is not allowed on Jalan Sultan. In addition, the police reported that the car—a small Japanese car—should not have been carrying more than five people. The names of the victims are not yet known.</p>
<p><b>5.b</b> <b>News Item</b></p>	<p><b>Government Reduces Freeport's Output</b></p> <p>Jakarta: Freeport-Mc-MoRan Copper &amp; Gold Inc., the world's second-largest copper producer, had its maximum ore production permit in Indonesia cut 26 percent on environmental concerns.</p> <p>"The government only approves a Freeport ore output this year of 220,000 tons a day to reduce the impact on the environment," Witoro S. Soelarno, head of mine inspection at the Energy and Mineral Resources Ministry, said. The previous limit was 300,000 tons a day, he said.</p> <p>Phoenix-based Freeport produced on average 229,000 tons of copper and gold ore a day from its Grasberg mine in 2006.</p> <p>Freeport's copper ore output in the fourth quarter of 2007 fell to 926 million of recoverable pounds from 1,044 million of recoverable pounds a year earlier, the company said on its Web site. Gold output in the quarter dropped to 186,000 of recoverable ounces from 544,000 of recoverable ounces, it said.</p> <p>— Bloomberg</p>

APPENDIX  
III  
(The Process Type Distribution)

## I. The Process Type Distribution

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
1.a	On Saturday morning at 9:30, I <b>was walking</b> down Sunda Street,	√													
	<b>looking for</b> a record store.	√													
	A man <b>stopped</b> me	√													
	and <b>asked</b> me the way to the Hyatt Hotel.												√		
	but I <b>walked</b> with him to the end of Sunda Street.	√													
	He <b>was</b> very friendly,						√								
	and his face <b>looked</b> so familiar.		√												
	Then I <b>remembered</b> where the Hyatt was				√										
	and <b>told</b> him how to get there.													√	
	He <b>thanked</b> me	√													
	and <b>tried to give</b> me something.	√													

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
1.a	I <b>thought</b> it was money.				√										
	I <b>said</b> 'no' at first,												√		
	but he really <b>wanted</b> me to have it,			√											
	so I <b>took</b> it.	√													
	I <b>found</b> the record store	√													
	and <b>listened to</b> a few records.		√												
	D' Masive <b>had</b> a new record that was number two in the top twenty.								√						
	I <b>decided</b> to buy it.			√											
	I <b>looked in</b> my bag for my wallet											√			
	and <b>found</b> a piece of paper the man gave me.	√													
	It <b>was</b> a photo.									√					
	I <b>was</b> so surprised!									√					
	He <b>was</b> a singer in D' Masive!						√								

Text Code	Clause	Process														
		Material	Mental				Relational						Behavioral	Verbal	Existential	
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying						
							I	II	III	I	II	III				
1.b	I <b>had</b> a terrible day yesterday.								√							
	First, I <b>woke up</b> an hour late because my alarm clock didn't go off.	√														
	Then, I <b>was</b> in such a hurry that I burned my hand when I was making breakfast.					√										
	After breakfast, I <b>got dressed</b> so quickly	√														
	that I <b>forgot</b> to wear socks.				√											
	Next, I <b>ran out</b> of the house	√														
	<b>trying to get</b> the 9:30 bus,	√														
	but of course I <b>missed</b> it.	√														
	I <b>wanted</b> to take a taxi,				√											
	but I <b>didn't have</b> enough money.								√							
	Finally, I <b>walked</b> the three miles to my school only to discover that it was Sunday! I hope I never have a day as the one I had yesterday.	√														



Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
2.a	There <b>was</b> a rich man who had three sons.														√
	They <b>lived</b> in a large house in the town of Keelung in northern Taiwan.	√													
	One day, he <b>said</b> to his sons, "You are no longer children.												√		
	You must <b>do</b> something <b>to earn</b> your own living.	√													
	When I <b>die</b> ,	√													
	I <b>am not going to leave</b> you very much money.	√													
	I <b>started</b> with nothing	√													
	and <b>made</b> a fortune by working hard.	√													
	You must <b>do</b> the same.	√													
	Now, here <b>is</b> two hundred dollars for each of you.														√

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
2.a	You <b>can use</b> it to start your own business.	√													
	The three sons <b>went</b> off separately.	√													
	The eldest son <b>met</b> a hunter.	√													
	He <b>thought</b> that hunting would be fine so he bought a gun from him for two hundred dollars.				√										
	The second son <b>met</b> a basket- maker.	√													
	He <b>bought</b> a set of tools from him	√													
	so that he could <b>make</b> baskets.	√													
	The third son <b>met</b> a doctor who told him that he had a medicine which could cure all diseases.	√													

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
2.a	He <b>bought</b> it from him for two hundred dollars.	√													
	When the rich man <b>heard</b>		√												
	what his sons <b>had done</b> with the money	√													
	he <b>had given</b> them,	√													
	he <b>was</b> very angry.						√								
	"What stupid sons I have!" He <b>said</b> .													√	
	One day, the eldest son <b>tried to shoot</b> a fly on his father's forehead.	√													
	Instead, he <b>killed</b> his father.	√													
	The second son <b>picked up</b> his tools and	√													
	<b>tried to repair</b> the damage to his father's head.	√													
The third son <b>tried to cure</b> his father with medicine which he had bought.	√														

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
2.a	Everyone <b>said</b> that the three sons were very foolish.													√	
	They <b>had spent</b> all their money uselessly.	√													
2.b	If you <b>were</b> tall enough,						√								
	you <b>might have seen</b> a little splash of red in the tall grass.		√												
	And if you <b>had looked</b> closer												√		
	you <b>might have seen</b> a small girl wearing a red ribbon.		√												
	Rosaura <b>was hiding</b> from her mother and father.	√													
	It <b>was</b> her favourite game.									√					
	She <b>crouched</b> quietly,	√													
	<b>listening</b> to the faint sound of her mother's voice.												√		

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
2.b	All Rosaura <b>could see</b> were the swaying green stalks of the corn.		√												
	They <b>rustled</b> above her head where the sky stretched clear and blue.	√													
	Suddenly, a bright yellow butterfly <b>darted by</b> .	√													
	Rosaura <b>jumped up to chase</b> the butterfly, forgetting all about her hiding game.	√													
	"Rosaura! There you are," <b>called</b> her mother. "It's time for lunch."												√		
	It <b>was</b> dark and cool in the cottage where Rosaura lived with her parents.						√								
	Rosaura <b>ate</b> her meal quickly.	√													

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
2.b	She <b>wanted to go</b> back into the sunshine to play.			√											
	As soon as she had finished her food she <b>slipped down</b> from her chair.	√													
	"Rosaura, where are you going?" <b>called</b> her mother.												√		
	She <b>caught</b> a glimpse of Rosaura's red ribbon disappearing around the door.	√													
	But Rosaura <b>was</b> already through the gate,						√								
	and <b>heading</b> for the fields.	√													
	"Rosaura! Rosaura!" <b>Was</b> that the sound of her mother <b>calling</b> .													√	
	or the wind <b>whispering</b> in the corn?													√	

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
2.b	Rosaura <b>was not</b> sure.						√								
	All day long <b>through</b> the hot summers	√													
	she <b>loved</b> to run in the fields.					√									
	Her feet <b>were scratched</b> and	√													
	her toes <b>bruised</b> on stones as she chased after the mice hiding in the corn stalks.	√													
	Her skin <b>was</b> brown as a nut from the sun.						√								
	The afternoon <b>stretched out</b> long and hot.	√													
	As the sun reached the far side of the field, Rosaura's father <b>walked back</b> to the cottage.	√													

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
2.b	His eyes <b>scanned</b> the fields for Rosaura's red ribbon.		√												
	But it <b>was</b> nowhere to be seen.										√				
	"Hasn't Rosaura come back yet?" <b>asked</b> her father as he came through the door.												√		
	"Not yet," <b>said</b> her mother, "I'm sure she'll be back soon."												√		
	But the supper <b>was</b> ready						√								
	and still there <b>was</b> no sign of Rosaura.														√
	Now the sun <b>had set</b> ,	√													
	<b>casting</b> a red glow over the fields.	√													



Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
2.b	Rosaura's mother and father <b>stood</b> at the door of their cottage, <b>staring over</b> the field, <b>looking for</b> the red ribbon.	√													
	Soon the shadows <b>were</b> deep blue in the yard.						√								
	It <b>was</b> too dark to see the red ribbon now.									√					
	Rosaura's parents <b>began to walk</b>	√													
	and <b>call</b> for her in the field.													√	
	they <b>fetchd</b> lamp that lit up patches of corn.	√													
	But they <b>could find</b> no red ribbon.	√													
	Rosaura's parents <b>called</b> and <b>called</b> all through the night.													√	

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
2.b	In the dawn, they <b>stood</b> alone	√													
	and <b>sad</b> amongst the corn.					√									
	The red morning sun <b>lit up</b> their tired faces.	√													
	"Look!" <b>cried</b> Rosaura's mother suddenly. "There she is!"													√	
	They <b>began to run</b> towards the red ribbon that she had spotted among the corn.	√													
	But oh! It <b>wasn't</b> Rosaura's ribbon at all, but the red petals of a flower.									√					
	Rosaura's mother and father <b>had never seen</b> such a flower before.		√												
	Her father <b>looked away</b> in disappointment.												√		

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
2.b	"I see her!" he <b>cried</b> .													√	
	And again they <b>ran</b> towards the dear red ribbon.	√													
	But it <b>was</b> another red flower.								√						
	As the sun came up bright and strong, Rosaura's mother and father <b>looked</b> around the field.											√			
	It <b>was filled</b> with red flowers swaying and <b>fluttering</b> in the tall grass.	√													
	Rosaura's mother and father <b>felt</b> so sad.		√												
	"Rosaura won't be coming home anymore," <b>said</b> her mother. "She was always happier in the fields."													√	

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
2.b	"But the spirits have left us these flowers to remind us of her," <b>said</b> Rosaura's father.													√	
	"They <b>will stay</b> with us!"	√													
	Every year, when the corn ripened and the evenings grew long, Rosaura's parents <b>stood</b> at the edge of the fields	√													
	and <b>watched</b> the red flowers dancing under the sun.												√		
	And that, <b>say</b> the Indians, is how the red poppy came to be.													√	

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
3.a	Giving gifts <b>is</b> a well-known way to show our attention toward somebody else.						√								
	Moreover, giving gifts <b>may be</b> important for certain special moments.						√								
	Unusual or even weird gifts <b>would leave</b> a sweet memory for us and the recipient.	√													
	So, <b>try</b> these tips <b>to find</b> something unusual as your gifts.	√													
	<b>Look for</b> gifts wherever you <b>find</b> yourself, especially when you were on a trip. From a bazaar in Bandung to a tag sale in Berlin.	√													

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							I	II	III	I	II	III			
3.a	Use the Internet.	√													
	Follow links until you find what you want.	√													
	Track down items such as rare prints, out-of-print books or antiques in the auction.	√													
	Give a welcome service.	√													
	A massage, costume makeovers, a day at the spa, or romantic dinner will be a nice welcome gift.						√								
	Combine one or two things for a spectacular effect.	√													
	The picture frame that you bought in Bali might provide the perfect background for showing off the portrait of the recipient.	√													

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
3.a	<b>Come</b> to a handicrafts store	√													
	and <b>talk</b> to the people that make unique pieces.											√			
	<b>Visit</b> art supply stores, craft shops, art galleries and factory stores for ideas.	√													
3.b	<b>Plug</b> the power cord into a wall outlet (AC 120 Volts 60 HZ).	√													
	To make the fan move sideways, <b>push</b> the pin on top of the motor.	√													
	To move the fan up or down, first <b>pull</b> up the oscillating pin,	√													
	then <b>press</b> the tilt adjustment knob.	√													
	To change the speed of the fan, <b>press</b> one of the switches at the bottom.	√													

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
4.a	In the cave, Nyi (Mrs) Kamiyem and Ki (Mr) Padmo <b>sit on</b> a big stone.	√													
	Nyi Kamiyem <b>will sing</b> a song	√													
	and Ki Padmo <b>will beat</b> the drum.	√													
	Joining them are people <b>called</b> <i>wiyogo</i> which are drummers and other gamelan musicians.	√													
	What makes this unique <b>is</b> that they mix gamelan with the sounds of nature.						√								
	The visitors <b>dance</b> ,												√		
	<b>forgetting</b> all problems.				√										
	Many tourists <b>go</b> to this cave.	√													
	Maybe you <b>are interested in going</b> there too	√													
	but you <b>don't know</b> where it is.				√										



Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
4.a	Gua Tabuhan <b>is</b> located near Pacitan in East Java.						√								
	It is situated in a lime hill <b>called</b> Tapan, in Tabuhan, Wareng village.	√													
	The route <b>is</b> easy.						√								
	Along the road there <b>is</b> beautiful tropical scenery to enjoy rice fields, coconut- palms and birds.														√
	East of the cave peddlers <b>sell</b> souvenirs.	√													
	The drink and food peddlers <b>are</b> on the north side.						√								
	People <b>sell</b> agates on the cave terraces.	√													
	Somehow, it <b>is</b> like a fair.						√								
	It is <b>said</b> that the cave is the only place where nature produces sounds like the music of gamelan.													√	

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
4.a	Nyi Kamiyem, a well-known <i>pesinden</i> (traditional Javanese singer) from the village of Gabuhan, who often sings in the cave, <b>does not doubt</b> anything.	√													
	Gua Tabuhan <b>did not use to welcome</b> visitors.	√													
	According to Kartowiryo (90), village elder, Gua Tabuhan <b>used to be</b> a hiding place for robbers.					√									
	It <b>was believed</b> to be a sacred place.				√										
	No one dared <b>go</b> inside.	√													
	However, <i>Wedana</i> (chief of a district) Kertodiprojo, <b>went</b> to the cave to find out what was wrong.	√													

Text Code	Clause	Process													
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							I	II	III	I	II	III			
4.a	He <b>found out</b> that the cave was inhabited by the annoying evil spirits.	√													
	The people <b>chased</b> the spirits away.	√													
	The cave <b>is</b> dark,					√									
	so people <b>need</b> lights,	√													
	and a local guide <b>will lead</b> the way.	√													
	Sometimes visitors <b>bump</b> their heads against the sharp rocks on the ceiling.	√													
	Inside the cave there <b>is</b> a plain big stone which is believed to be the prayer mat of Pangeran Diponegoro, one of the Indonesian heroes who fought against the Dutch.														√

Text Code	Clause	Process													
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							I	II	III	I	II	III			
4.a	It is <b>said</b> that Pangeran Diponegoro used to seclude himself in the cave.													√	
	Some people now <b>use</b> the place for meditation.	√													
	There <b>is</b> a stream in the cave, in the east corner, which can only be seen outside.														√
	However, it <b>can be</b> heard from inside.					√									
	Besides the cave, Watukarang, a beach nearby, <b>is</b> good to visit.					√									
	By the way, do you <b>want</b> different souvenirs?			√											
	You <b>can find</b> them in Donorodjo village where agate craftsman work.	√													
	So, <b>have</b> a nice journey.							√							

Text Code	Clause	Process													
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							I	II	III	I	II	III			
4.b	The Hawaiian language <b>is based on</b> five vowels and just seven consonants,	√													
	but this <b>is</b> more than enough to utter the word "Aloha".									√					
	This greeting written out in lights already <b>welcomes</b> those arriving at Honolulu airport,	√													
	but it <b>is</b> in fact much more than a greeting or farewell.									√					
	Aloha <b>means</b> love and well-being	√													

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							I	II	III	I	II	III			
4.b	and somehow <b>stands</b> for everything that goes to make up the image of Hawaii, from colourful shirts, through flower garlands and grass skirts to coconut bikinis.	√													
	Hawaii <b>is</b> the "Aloha State" and the 50th state of the United States of America.						√								
	A visitor to these islands in the middle of the Pacific <b>feels</b> immediately		√												
	that he <b>has</b> one foot firmly anchored in the American Way of Life,							√							

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
4.b	and this <b>is</b> particularly true when he sees the islands from the vantage point of a cruise ship.						√								
	"Aloha. How are you today?" <b>is</b> a frequently asked question on the "Pride of Aloha".						√								
	The simple response, "Fine", or Mahalo in Hawaiian, <b>suffices</b> as answer.	√													
	The passenger aboard the Norwegian Cruise Line vessel <b>would have</b> little reason to respond otherwise.								√						
	At breakfast, travellers <b>are greeted</b> by mountains of ham and pancakes,	√													

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
4.b	and this <b>is</b> the pattern throughout the day.						√								
	Most of the almost 2,000 aboard <b>have</b> their homes in the U.S. Midwest, where there is general scorn at the notion of going on diet.								√						
	The Pride ofAloha <b>bears</b> witness to this attitude,	√													
	<b>consuming</b> 9,700 kilograms of meat during the seven- day cruise – the equivalent of 700 grams per passenger per day.	√													
	The Norwegian Cruise Line <b>is</b> no more Norwegian than the food aboard the Pride of Aloha is Hawaiian.							√							



Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
4.b	The cruise ship <b>belongs to</b> Star Cruises, the third-largest cruise operator in the world,								√						
	and the Pride of Aloha <b>was built</b> in 1999, initially bearing the name Norwegian Sky.	√													
	In 2004 it <b>was converted</b> for duty on the Pacific cruise route	√													
	and <b>is</b> the first cruise ship to fly the U.S. flag in some time.						√								
	A cruise aboard the Norwegian Cruise Line vessel <b>is</b> perhaps the most comfortable and by no means the most exclusive way to see Hawaii.						√								

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
4.b	A cabin with a sea view <b>costs</b> as little as 1,250 euros per person for the seven nights of the cruise.							√							
	Included in the price <b>is</b> full board, a nightly entertainment program					√									
	and <b>transfers</b> between the four most important islands of the Hawaiian Archipelago, Oahu, Kauai, Big Island and Maui.	√													
	Honolulu on Oahu, where the cruise starts, <b>has</b> a population of 900,000 inhabitants							√							
	and <b>is</b> the largest human settlement in the South Sea.							√							

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
4.b	Faceless apartment blocks <b>turn into</b> equally faceless hotel towers and shopping malls in the seaside resort of Waikiki.							√							
	Thousands of Japanese <b>bustle</b> along the shopping streets of Kalakaua and Kuhio avenues.	√													
	There <b>is</b> a reason for the crowds, the endless concrete and the activity:														√
	Waikiki Beach <b>is</b> perhaps the most famous in the world after the Copacabana.							√							

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
4.b	But anyone who gazes out over the blue ocean to watch the surfers ride the perfect waves <b>knows</b> why he has come to Hawaii.				√										
	One hopes at the same time that the evidence of human progress <b>will become</b> less apparent as the cruise progresses while the beach remains as beautiful.						√								
5.a	Seven people <b>were killed</b> in a collision between a bus, a car and a truck at 10:35 p.m. on Jalan Sultan last night.	√													
	The dead <b>were</b> all passengers in the car.									√					

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
5.a	Police <b>believe</b> the car may have been trying to overtake the bus when it was struck by a truck coming from the opposite direction.				√										
	The driver of the car <b>may not have been using</b> his lights,	√													
	as the truck driver said he <b>did not see</b> the car approaching.		√												
	The police <b>said</b> the car should not have been trying to pass the bus, since overtaking is not allowed on Jalan Sultan.													√	

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
5.a	In addition, the police <b>reported</b> that the car—a small Japanese car—should not have been carrying more than five people.													√	
	The names of the victims <b>are not</b> yet <b>known</b> .				√										
5.b	Jakarta: Freeport-Mc-MoRan Copper & Gold Inc., the world's second-largest copper producer, <b>had</b> its maximum ore production permit in Indonesia <b>cut</b> 26 percent on environmental concerns.	√													

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
5.b	"The government only approves a Freeport ore output this year of 220,000 tons a day to reduce the impact on the environment," Witoro S. Soelarno, head of mine inspection at the Energy and Mineral Resources Ministry, <b>said</b> .													√	
	The previous limit <b>was</b> 300,000 tons a day.					√									
	Phoenix-based Freeport <b>produced</b> on average 229,000 tons of copper and gold ore a day from its Grasberg mine in 2006.	√													

Text Code	Clause	Process													
		Material	Mental				Relational						Behavioral	Verbal	Existential
			Percep tive	Deside rative	Cogniti ve	Emotive	Attributive			Identifying					
							I	II	III	I	II	III			
5.b	Freeport's copper ore output in the fourth quarter of 2007 fell to 926 million of recoverable pounds from 1,044 million of recoverable pounds a year earlier, the company <b>said</b> on its Web site.												√		
	Gold output in the quarter dropped to 186,000 of recoverable ounces from 544,000 of recoverable ounces, it <b>said</b> .												√		



APPENDIX  
IV  
(The Participants Distribution)

## II. The Participants Distribution

Text Code	Clause	Participant																
		Actor	Goal	Behav-er	Sens-er	Pheno-menon	Say-er	Targ-et	Carri-er	Attri-bute	Ident-ified	Ident-ifier	Exis-tent	Beneficiary		Ran-ge	Verb-ia-ge	
														Recip-ient	client			
1.a	On Saturday morning at 9:30, I was walking down Sunda Street,	√																
	looking for a record store.		√															
	A man stopped me	√	√															
	and asked me the way to the Hyatt Hotel.							√									√	
	but I walked with him to the end of Sunda Street.	√																
	He was very friendly,								√	√								
	and his face looked so familiar.								√	√								
	Then I remembered where the Hyatt was				√	√												
	and told him how to get there.								√									√
	He thanked me	√	√															
and tried to give me something.		√											√					

Text Code	Clause	Participant															
		Actor	Goal	Behav-er	Sens-er	Phenomenon	Say-er	Targ-et	Carri-er	Attri-bute	Ident-ified	Ident-ifier	Exis-tent	Beneficiary		Ran-ge	Verb-iage
														Recip-ient	client		
1.a	I thought <b>it was money.</b>				√	√											
	I said 'no' at first,						√										
	but <b>he</b> really wanted <b>me to have it,</b>				√	√											
	so I took <b>it.</b>	√	√														
	I found <b>the record store</b>	√	√														
	and listened to <b>a few records.</b>					√											
	D' Masive had <b>a new record that was number two</b> in the top twenty.								√	√							
	I decided <b>to buy it.</b>				√	√											
	I looked in <b>my bag for my wallet</b>			√		√											
	and found <b>a piece of paper</b> the man gave me.		√														
	<b>It was a photo.</b>										√	√					
	<b>I was so surprised!</b>										√	√					
	<b>He was a singer</b> in D' Masive!								√	√							

Text Code	Clause	Participant															
		Actor	Goal	Behav-er	Sens-er	Phenomenon	Say-er	Targ-et	Carrier	Attribute	Identified	Identifier	Existent	Beneficiary		Ran-ge	Verb-ia
														Recipient	client		
1.b	I had <b>a terrible day</b> yesterday.								√	√							
	First, I woke up <b>an hour late</b> because my alarm clock didn't go off.	√	√														
	Then, I was <b>in such a hurry that I burned my hand when I was making breakfast.</b>								√	√							
	After breakfast, I got dressed so quickly	√															
	that I forgot <b>to wear socks.</b>				√	√											
	Next, I ran out <b>of the house</b>	√	√														
	trying to get <b>the 9:30 bus,</b>		√														
	but of course I missed <b>it.</b>	√	√														
	I wanted <b>totake a taxi</b>				√	√											
	<b>but I didn't have enough money.</b>																
	Finally, I walked <b>the three miles to my school</b> only to discover that it was Sunday! I hope I never have a day as the one I had yesterday.	√	√														

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
2.a	There was <b>a rich man who had three sons</b> .												√				
	<b>They</b> lived in a large house in the town of Keelung in northern Taiwan.	√															
	One day, <b>he</b> said <b>to his sons</b> , "You are no longer children.						√	√									
	<b>You</b> must do <b>something</b> to earn <b>your own living</b> .	√	√														
	When <b>I</b> die,	√															
	<b>I</b> am not going to leave <b>you</b> very much money.	√	√											√			
	<b>I</b> started with nothing	√															
	and made <b>a fortune</b> by working hard.		√														
	<b>You</b> must do <b>the same</b> .	√	√														
	Now, here is <b>two hundred dollars</b> for each of you.												√				

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran -ge	Verb -iage
														Recip- ient	client		
2.a	<b>You</b> can use <b>it</b> to start <b>your own business.</b>	√	√														
	<b>The three sons</b> went off separately.	√															
	<b>The eldest son</b> met <b>a hunter.</b>	√	√														
	<b>He</b> thought <b>that hunting would be fine so he bought a gun from him for two hundred dollars.</b>				√	√											
	<b>The second son</b> met <b>a basket- maker.</b>	√	√														
	<b>He</b> bought <b>a set of tools</b> from him	√	√														
	so that <b>he</b> could make <b>baskets.</b>	√	√														
	<b>The third son</b> met <b>a doctor who told him that he had a medicine which could cure all diseases.</b>	√	√														

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
2.a	He bought <b>it</b> from him for two hundred dollars.	√	√														
	When <b>the rich man</b> heard				√												
	what <b>his sons</b> had done <b>with the money</b>	√	√														
	<b>he</b> had given <b>them</b> ,	√	√														
	<b>he</b> was <b>very angry</b> .								√	√							
	"What stupid sons I have!" <b>He</b> said.						√										
	One day, <b>the eldest son</b> tried to shoot <b>a fly</b> on his father's forehead.	√	√														
	Instead, <b>he</b> killed <b>his father</b> .	√	√														
	<b>The second son</b> picked up <b>his tools</b> and	√	√														
	tried to repair <b>the damage to his father's head</b> .	√	√														
<b>The third son</b> tried to cure <b>his father</b> with medicine which he had bought.	√	√															

Text Code	Clause	Participant															
		Actor	Goal	Behav- -er	Sens- -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb- -iage
														Recip- ient	client		
2.a	Everyone said <b>that the three sons were very foolish.</b>						√										
	<b>They</b> had spent <b>all their money</b> uselessly.	√	√														
2.b	If <b>you</b> were <b>tall</b> enough,									√	√						
	<b>you</b> might have seen <b>a little splash of red</b> in the tall grass.				√	√											
	And if <b>you</b> had looked closer			√													
	<b>you</b> might have seen <b>a small girl wearing a red ribbon.</b>				√	√											
	<b>Rosaura</b> was hiding from her mother and father.	√															
	<b>It</b> was <b>her favourite game.</b>										√	√					
	<b>She</b> crouched quietly,	√															
	listening <b>to the faint sound of her mother's voice.</b>					√											



Text Code	Clause	Participant															
		Actor	Goal	Behav-er	Sens-er	Pheno-menon	Say-er	Targ-et	Carri-er	Attri-bute	Ident-ified	Ident-ifier	Exis-tent	Beneficiary		Ran-ge	Verb-iage
														Recip-ient	client		
2.b	All <b>Rosaura</b> could see <b>were the swaying green stalks of the corn.</b>				√	√											
	<b>They</b> rustled above her head where the sky stretched clear and blue.	√															
	Suddenly, a <b>bright yellow butterfly</b> darted by.	√															
	<b>Rosaura</b> jumped up to chase <b>the butterfly</b> , for- getting all about her hiding game.	√	√														
	"Rosaura! There you are," called <b>her mother</b> . "It's time for lunch."						√										
	<b>It was dark and cool</b> in the cottage where Rosaura lived with her parents.								√	√							
	<b>Rosaura</b> ate <b>her meal</b> quickly.	√	√														

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran -ge	Verb -iage
														Recip- ient	client		
2.b	She wanted <b>to go back</b> into the sunshine to play.				√	√											
	As soon as she had finished her food <b>she</b> slipped down from her chair.	√															
	"Rosaura, where are you going?" called <b>her mother</b> .						√										
	<b>She</b> caught <b>a glimpse of Rosaura's red ribbon disappearing</b> around the door.	√															
	But <b>Rosaura</b> was <b>already</b> through the gate,								√	√							
	and heading for the fields.																
	"Rosaura! Rosaura!" Was that <b>the sound of her mother</b> calling,						√										
	or <b>the wind</b> whispering in the corn?						√										

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran -ge	Verb -iage
														Recip- ient	client		
2.b	Rosaura was <b>not sure</b> .								√	√							
	All day long through the hot summers	√	√														
	she loved to run in the fields.				√	√											
	Her feet were scratched and	√															
	her toes bruised on stones as she chased after the mice hiding in the corn stalks.	√															
	Her skin was brown as a nut from the sun.								√	√							
	The afternoon stretched out long and hot.	√	√														
	As the sun reached the far side of the field, Rosaura's father walked back to the cottage.	√															

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
2.b	His eyes scanned <b>the fields</b> for Rosaura's red ribbon.				√	√											
	But <b>it</b> was <b>nowhere</b> to be seen.										√	√					
	"Hasn't Rosaura come back yet?" asked <b>her father</b> as he came through the door.						√										
	"Not yet," said <b>her mother</b> , "I'm sure she'll be back soon."						√										
	But <b>the supper</b> was <b>ready</b>								√	√							
	and still there was <b>no sign of Rosaura</b> .												√				
	Now <b>the sun</b> had set,	√															
	casting <b>a red glow</b> over the fields.		√														

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
2.b	<b>Rosaura's mother and father</b> stood at the door of their cottage, staring over the field, looking for <b>the red ribbon</b> .	√	√														
	Soon <b>the shadows</b> were <b>deep blue</b> in the yard.								√	√							
	<b>It</b> was <b>too dark</b> to see the red ribbon now.										√	√					
	<b>Rosaura's parents</b> began to walk	√															
	and call for <b>her</b> in the field.							√									
	<b>they</b> fetched <b>lamp that lit up patches of corn</b> .	√	√														
	But <b>they</b> could find <b>no red ribbon</b> .	√	√														
<b>Rosaura's parents</b> called and called all through the night.						√											

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
2.b	In the dawn, <b>they</b> stood alone	√															
	and sad amongst the corn.																
	<b>The red morning sun</b> lit up <b>their tired faces</b> .	√	√														
	"Look!" cried <b>Rosaura's mother</b> suddenly. "There she is!"						√										
	<b>They</b> began to run towards <b>the red ribbon that she had spotted</b> among the corn.	√	√														
	But oh! <b>It</b> wasn't <b>Rosaura's ribbon at all, but the red petals of a flower</b> .										√	√					
	<b>Rosaura's mother and father</b> had never seen <b>such a flower</b> before.				√	√											
	<b>Her father</b> looked away in disappointment.			√													

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
2.b	"I see her!" <b>he</b> cried.				√												
	And again <b>they</b> ran towards the dear red ribbon.	√															
	But <b>it</b> was <b>another red flower</b> .										√	√					
	As the sun came up bright and strong, <b>Rosaura's mother and father</b> looked around the field.				√												
	<b>It</b> was filled <b>with red flowers swaying and fluttering</b> in the tall grass.	√	√														
	<b>Rosaura's mother and father</b> felt <b>so sad</b> .				√	√											
	"Rosaura won't be coming home anymore," said <b>her mother</b> . "She was always happier in the fields."						√										

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
2.b	"But the spirits have left us these flowers to remind us of her," said <b>Rosaura's father</b> .						√										
	" <b>They</b> will stay with us!"	√															
	Every year, when the corn ripened and the evenings grew long, <b>Rosaura's parents</b> stood at the edge of the fields	√															
	and watched <b>the red flowers dancing</b> under the sun.					√											
	And that, say <b>the Indians</b> , is how the red poppy came to be.						√										



Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
3.a	<b>Giving gifts</b> is <b>a well-known way to show our attention</b> toward somebody else.								√	√							
	Moreover, <b>giving gifts</b> may be important for certain special moments.								√	√							
	<b>Unusual or even weird gifts</b> would leave <b>a sweet memory</b> for us and the recipient.	√	√														
	So, try <b>these tips</b> to find something unusual as your gifts.		√														
	Look for <b>gifts</b> wherever you find yourself, especially when you were on a trip. From a bazaar in Bandung to a tag sale in Berlin.		√														

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
3.a	Use <b>the Internet</b> .		√														
	Follow <b>links</b> until you find what you want.		√														
	Track down <b>items</b> such as rare prints, out-of-print books or antiques in the auction.		√														
	Give <b>a welcome service</b> .		√														
	<b>A massage, costume makeovers, a day at the spa, or romantic dinner</b> will be <b>a nice welcome gift</b> .								√	√							
	Combine <b>one or two things</b> for a spectacular effect.		√														
	<b>The picture frame that you bought</b> in Bali might provide <b>the perfect background</b> for showing off the portrait of the recipient.	√	√														

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
3.a	Come <b>to a handicrafts store</b>		√														
	and talk <b>to the people that make unique pieces.</b>							√									√
	Visit <b>art supply stores, craft shops, art galleries and factory stores</b> for ideas.		√														
3.b	Plug <b>the power cord</b> into a wall outlet (AC 120 Volts 60 HZ).		√														
	To make the fan move sideways, push <b>the pin on top of the motor.</b>		√														
	To move the fan up or down, first pull <b>up the oscillating pin,</b>		√														
	then press <b>the tilt adjustment knob.</b>		√														
	To change the speed of the fan, press <b>one of the switches at the bottom.</b>		√														

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
4.a	In the cave, <b>Nyi (Mrs) Kamiyem and Ki (Mr) Padmo</b> sit on a big stone.	√															
	<b>Nyi Kamiyem</b> will sing <b>a song</b>	√														√	
	and <b>Ki Padmo</b> will beat <b>the drum</b> .	√														√	
	<b>Joining them are people</b> called <b>wiyogo which are drummers and other gamelan musicians</b> .	√	√														
	<b>What makes this unique</b> is <b>that they mix gamelan with the sounds of nature</b> .								√	√							
	<b>The visitors</b> dance,			√													
	forgetting <b>all problems</b> .					√											
	<b>Many tourists</b> go <b>to this cave</b> .	√	√														
	Maybe <b>you</b> are interested in going <b>there too</b>	√	√														
	but <b>you</b> don't know <b>where it is</b> .				√	√											

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran -ge	Verb -iage
														Recip- ient	client		
4.a	Gua Tabuhan is located <b>near Pacitan in East Java</b> .								√	√							
	It is situated in a lime hill called <b>Tapan</b> , in Tabuhan, Wareng village.	√	√														
	The route is <b>easy</b> .								√	√							
	Along the road there is <b>beautiful tropical scenery to enjoy rice fields, coconut- palms and birds</b> .												√				
	East of the cave peddlers sell <b>souvenirs</b> .	√	√											√	√		
	The drink and food peddlers are <b>on the north side</b> .								√	√							
	People sell <b>agates</b> on the cave terraces.	√	√											√	√		
	Somehow, it is <b>like a fair</b> .								√	√							
	It is said that the cave is the only place where nature produces sounds like the music of gamelan.						√										

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
4.a	Nyi Kamiyem, a well-known <i>pesinden</i> (traditional Javanese singer) from the village of Gabuhan, who often sings in the cave, does not doubt <b>anything</b> .	√	√														
	Gua Tabuhan did not use <b>to welcome visitors</b> .	√	√														
	According to Kartowiryo (90), village elder, <b>Gua Tabuhan</b> used to be <b>a hiding place</b> for robbers.								√	√							
	It was believed <b>to be a sacred place</b> .				√	√											
	No one dared go <b>inside</b> .	√	√														
	However, <i>Wedana</i> (chief of a district) <b>Kertodiprojo</b> , went <b>to the cave</b> to find out what was wrong.	√	√														

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran -ge	Verb -iage
														Recip- ient	client		
4.a	He found out <b>that the cave was inhabited by the annoying evil spirits.</b>	√	√														
	The people chased <b>the spirits</b> away.	√	√														
	The cave is <b>dark</b> ,								√	√							
	so <b>people</b> need <b>lights</b> ,	√	√														
	and a <b>local guide</b> will lead <b>the way</b> .	√	√														
	Sometimes <b>visitors</b> bump <b>their heads against the sharp rocks</b> on the ceiling.	√	√														
	Inside the cave there is a <b>plain big stone</b> which is believed to be the prayer mat of <b>Pangeran Diponegoro</b> , one of the Indonesian heroes who fought against the Dutch.												√				

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
4.a	It is said that Pangeran Diponegoro used to seclude himself in the cave.						√										
	Some people now use the place for meditation.	√	√														
	There is a stream in the cave, in the east corner, which can only be seen outside.												√				
	However, it can be heard from inside.								√	√							
	Besides the cave, Watukarang, a beach nearby, is good to visit.								√	√							
	By the way, do you want different souvenirs?				√	√											
	You can find them in Donorodjo village where agate craftsman work.	√	√														
	So, have a nice journey.								√	√							



Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
4.b	The Hawaiian language is based on <b>five vowels and just seven consonants</b> ,	√	√														
	but this is <b>more than enough</b> to utter <b>the word "Aloha"</b> .										√	√					
	<b>This greeting written out in lights already</b> welcomes <b>those arriving</b> at Honolulu airport,	√	√														
	but <b>it</b> is in fact much more than a greeting or farewell.											√	√				
	<b>Aloha</b> means <b>love and well-being</b>	√	√														

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
4.b	and somehow stands for <b>everything that goes to make up the image of Hawaii, from colourful shirts, through flower garlands and grass skirts to coconut bikinis.</b>		√														
	<b>Hawaii is the "Aloha State" and the 50th state of the United States of America.</b>								√	√							
	<b>A visitor to these islands</b> in the middle of the Pacific feels <b>immediately</b>				√	√											
	that <b>he</b> has <b>one foot firmly anchored</b> in the American Way of Life,									√	√						

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
4.b	and <b>this</b> is <b>particularly true</b> when he sees the islands from the vantage point of a cruise ship.								√	√							
	"Aloha. How are you today?" is a frequently <b>asked question</b> on the "Pride of Aloha".								√	√							
	<b>The simple response, "Fine", or Mahalo</b> in Hawaiian, suffices as answer.	√															
	<b>The passenger</b> aboard the Norwegian Cruise Line vessel would have <b>little reason</b> to respond otherwise.								√	√							
	At breakfast, <b>travellers</b> are greeted by <b>mountains of ham and pancakes,</b>	√	√														

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
4.b	and <b>this</b> is <b>the pattern</b> throughout the day.								√	√							
	<b>Most of the almost 2,000 aboard</b> have <b>their homes</b> in the U.S. Midwest, where there is general scorn at the notion of going on diet.								√	√							
	<b>The Pride of Aloha</b> bears <b>witness</b> to this attitude,	√	√														
	consuming <b>9,700 kilograms of meat</b> during the seven- day cruise – the equivalent of 700 grams per passenger per day.		√														
	<b>The Norwegian Cruise Line</b> is <b>no more Norwegian than the food aboard the Pride of Aloha is Hawaiian.</b>								√	√							

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- ge	Verb -iage
														Recip- ient	client		
4.b	The cruise ship belongs to <b>Star Cruises, the third-largest cruise operator</b> in the world,								√	√							
	and <b>the Pride of Aloha</b> was built in 1999, initially bearing the name Norwegian Sky.	√															
	In 2004 <b>it</b> was converted for duty on the Pacific cruise route	√															
	and is <b>the first cruise ship</b> to fly the U.S. flag in some time.									√							
	<b>A cruise</b> aboard the Norwegian Cruise Line vessel is <b>perhaps the most comfortable</b> and by no means the most exclusive way to see Hawaii.								√	√							

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
4.b	<b>A cabin with a sea view</b> costs as little as 1,250 euros <b>per person</b> for the seven nights of the cruise.								√					√			
	<b>Included in the price</b> is <b>full board, a nightly entertainment program</b>								√	√							
	and transfers between the four most important islands of the Hawaiian Archipelago, Oahu, Kauai, Big Island and Maui.																
	<b>Honolulu on Oahu</b> , where the cruise starts, has <b>a population of 900,000</b> inhabitants								√	√							
	and is <b>the largest human settlement</b> in the South Sea.									√							

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
4.b	Faceless apartment blocks turn into equally faceless hotel towers and shopping malls in the seaside resort of Waikiki.								√	√							
	Thousands of Japanese bustle along the shopping streets of Kalakaua and Kuhio avenues.	√															
	There is a reason for the crowds, the endless concrete and the activity:												√				
	Waikiki Beach is perhaps the most famous in the world after the Copacabana.								√	√							

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
4.b	But <b>anyone who gazes out over the blue ocean to watch the surfers ride the perfect waves</b> knows <b>why he has come to Hawaii</b> .				√	√											
	<b>One hopes</b> at the same time that the evidence of human progress will become <b>less apparent</b> as the cruise progresses while the beach remains as beautiful.								√	√							
5.a	<b>Seven people</b> were killed in a collision between a bus, a car and a truck at 10:35 p.m. on Jalan Sultan last night.		√														
	<b>The dead</b> were <b>all passengers in the car</b> .										√	√					



Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran -ge	Verb -iage
														Recip- ient	client		
5.a	Police believe the car may have been trying to overtake the bus when it was struck by a truck coming from the opposite direction.				√	√											
	The driver of the car may not have been using his lights,	√	√														
	as the truck driver said he did not see the car approaching.				√	√											
	The police said the car should not have been trying to pass the bus, since overtaking is not allowed on Jalan Sultan.						√										

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
5.a	In addition, <b>the police</b> reported that the car—a small Japanese car—should not have been carrying more than five people.						√										
	<b>The names of the victims</b> are not yet known.					√											
5.b	Jakarta: <b>Freeport-McMoRan Copper &amp; Gold Inc., the world's second-largest copper producer</b> , had <b>its maximum ore production permit</b> in Indonesia cut <b>26 percent</b> on environmental concerns.	√	√														

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
5.b	"The government only approves a Freeport ore output this year of 220,000 tons a day to reduce the impact on the environment," <b>Witoro S. Soelarno, head of mine inspection</b> at the Energy and Mineral Resources Ministry, said.						√										
	<b>The previous limit</b> was <b>300,000 tons</b> a day.								√	√							
	<b>Phoenix-based Freeport</b> produced on average <b>229,000 tons of copper and gold ore</b> a day from its Grasberg mine in 2006.	√	√														

Text Code	Clause	Participant															
		Actor	Goal	Behav -er	Sens -er	Pheno- menon	Say- er	Targ- et	Carri- er	Attri- bute	Ident- ified	Ident- ifier	Exis- tent	Beneficiary		Ran- -ge	Verb -iage
														Recip- ient	client		
5.b	Freeport's copper ore output in the fourth quarter of 2007 fell to 926 million of recoverable pounds from 1,044 million of recoverable pounds a year earlier, <b>the company</b> said on its Web site.						√										
	Gold output in the quarter dropped to 186,000 of recoverable ounces from 544,000 of recoverable ounces, <b>it</b> said.						√										

APPENDIX  
V  
(The Circumstantial Distribution)

### III. The Circumstantial Distribution

Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accomp-animent	Role	Matt-er	Ang-le
		Distan-ce	Dura-tion	Place	Time	Means	Qual-ity	Compar-ison	Reason	Pur-pose	Behalf				
1.a	On Saturday morning at 9:30, I was walking down Sunda Street,			✓	✓										
	looking for a record store.														
	A man stopped me														
	and asked me the way to the Hyatt Hotel.														
	but I walked with him to the end of Sunda Street.											✓			
	He was very friendly,														
	and his face looked so familiar.														
	Then I remembered where the Hyatt was														
	and told him how to get there.														
	He thanked me														
	and tried to give me something.														

Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accomp- animent	Role	Matt- er	Ang- le
		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
1.a	I thought it was money.														
	I said 'no' <b>at first</b> ,				√										
	but he really wanted me to have it,														
	so I took it.														
	I found the record store and listened to a few records.														
	D' Masive had a new record that was number two <b>in the top twenty</b> .			√											
	I decided to buy it.														
	I looked in my bag for my wallet														
	and found a piece of paper the man gave me.														
	It was a photo.														
	I was so surprised!														
	He was a singer in D' Masive!														

Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accomp- animent	Role	Matt- er	Ang- le
		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
1.b	I had a terrible day <b>yesterday</b> .				√										
	First, I woke up an hour late <b>because my alarm clock didn't go off</b> .								√						
	Then, I was in such a hurry that I burned my hand when I was making breakfast.														
	<b>After breakfast</b> , I got dressed <b>so quickly</b>				√		√								
	that I forgot to wear socks.														
	Next, I ran out of the house														
	trying to get the 9:30 bus,														
	but of course I missed it.														
	I wanted to take a taxi,														
	but I didn't have enough money.														
	Finally, I walked the three miles to my school <b>only to discover that it was Sunday! I hope I never have a day as the one I had yesterday</b> .									√					



Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accomp- animent	Role	Matt- er	Ang- le
		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
2.a	There was a rich man who had three sons.														
	They lived <b>in a large house in the town of Keelung in northern Taiwan.</b>			√											
	One day, he said to his sons, "You are no longer children.														
	You must do something to earn your own living.														
	When I die,														
	I am not going to leave you very much money.														
	I started <b>with nothing</b>					√									
	and made a fortune <b>by working hard.</b>					√									
	You must do the same.														
	<b>Now</b> , here is two hundred dollars <b>for each of you.</b>				√						√				

Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accomp- animent	Role	Matt- er	Ang- le
		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
2.a	You can use it to start your own business.														
	The three sons went off <b>separately</b> .						√								
	The eldest son met a hunter.														
	He thought that hunting would be fine so he bought a gun from him for two hundred dollars.														
	The second son met a basket- maker.														
	He bought a set of tools <b>from him</b>			√											
	so that he could make baskets.														
	The third son met a doctor who told him														
	that he had a medicine which could cure all diseases.														

Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accomp- animent	Role	Matt- er	Ang- le
		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
2.a	He bought it from him for two hundred dollars.														
	When the rich man heard														
	what his sons had done with the money														
	he had given them,														
	he was very angry.														
	"What stupid sons I have!" He said.														
	<b>One day</b> , the eldest son tried to shoot a fly <b>on his father's forehead</b> .			√	√										
	<b>Instead</b> , he killed his father.				√										
	The second son picked up his tools and														
	tried to repair the damage to his father's head.														
	The third son tried to cure his father <b>with medicine which he had bought</b> .					√									

Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accomp- animent	Role	Matt- er	Ang- le
		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
2.a	Everyone said that the three sons were very foolish.														
	They had spent all their money <b>uselessly</b> .						√								
2.b	If you were tall enough,														
	you might have seen a little splash of red <b>in the tall grass</b> .			√											
	And if you had looked <b>closer</b>	√													
	you might have seen a small girl wearing a red ribbon.														
	Rosaura was hiding <b>from her mother and father</b> .			√											
	It was her favourite game.														
	She crouched <b>quietly</b> ,						√								
	listening to the faint sound of her mother's voice.														

Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accomp- animent	Role	Matt- er	Ang- le
		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
2.b	All Rosaura could see were the swaying green stalks of the corn.														
	They rustled <b>above her head where the sky stretched clear and blue.</b>			√											
	<b>Suddenly</b> , a bright yellow butterfly darted by.						√								
	Rosaura jumped up to chase the butterfly, <b>forgetting all about her hiding game.</b>									√					
	"Rosaura! There you are," called her mother. "It's time for lunch."														
	It was dark and cool <b>in the cottage where Rosaura lived with her parents.</b>			√											
	Rosaura ate her meal <b>quickly.</b>						√								

Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accomp- animent	Role	Matt- er	Ang- le
		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
2.b	She wanted to go back <b>into the sunshine to play.</b>												√		
	As soon as she had finished her food she slipped down <b>from her chair.</b>			√											
	"Rosaura, where are you going?" called her mother.														
	She caught a glimpse of Rosaura's red ribbon disappearing <b>around the door.</b>			√											
	But Rosaura was already <b>through the gate,</b>			√											
	and heading <b>for the fields.</b>			√											
	"Rosaura! Rosaura!" Was that the sound of her mother calling,														
	or the wind whispering <b>in the corn?</b>			√											

Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accomp- animent	Role	Matt- er	Ang- le
		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
2.b	Rosaura was not sure.														
	All day long through the hot summers														
	she loved to run <b>in the fields</b> .			√											
	Her feet were scratched and														
	her toes bruised <b>on stones as she chased after the mice hiding in the corn stalks</b> .			√	√										
	Her skin was brown <b>as a nut from the sun</b> .												√		
	The afternoon stretched out long and hot.														
	<b>As the sun reached the far side of the field</b> , Rosaura's father walked back <b>to the cottage</b> .			√	√										

Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accomp- animent	Role	Matt- er	Ang- le
		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
2.b	His eyes scanned the fields <b>for Rosaura's red ribbon</b> .			√											
	But it was nowhere <b>to be seen</b> .									√					
	"Hasn't Rosaura come back yet?" asked her father <b>as he came through the door</b> .		√												
	"Not yet," said her mother, "I'm sure she'll be back soon."														
	But the supper was ready														
	and <b>still</b> there was no sign of Rosaura.		√												
	<b>Now</b> the sun had set,				√										
	casting a red glow <b>over the fields</b> .			√											



Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accomp- animent	Role	Matt- er	Ang- le
		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
2.b	Rosaura's mother and father stood <b>at the door of their cottage</b> , staring <b>over the field</b> , looking for the red ribbon.			√											
	<b>Soon</b> the shadows were deep blue in the yard.		√												
	It was too dark <b>to see the red ribbon now</b> .				√				√						
	Rosaura's parents began to walk														
	and call for <b>her in the field</b> .			√											
	they fetched lamp that lit up patches of corn.														
	But they could find no red ribbon.														
	Rosaura's parents called and called <b>all through the night</b> .					√									

Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accomp- animent	Role	Matt- er	Ang- le
		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
2.b	In the dawn, they stood <b>alone</b>				√		√								
	and sad <b>amongst the corn.</b>			√											
	The red morning sun lit up their tired faces.														
	"Look!" cried Rosaura's mother suddenly. "There she is!"														
	They began to run towards the red ribbon that she had spotted <b>among the corn.</b>			√											
	But oh! It wasn't Rosaura's ribbon at all, but the red petals of a flower.														
	Rosaura's mother and father had never seen such a flower before.														
	Her father looked away <b>in disappointment.</b>					√									

Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accomp- animent	Role	Matt- er	Ang- le
		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
2.b	"I see her!" he cried.														
	And <b>again</b> they ran <b>towards the dear red ribbon.</b>			✓	✓										
	But it was another red flower.														
	<b>As the sun came up bright and strong,</b> Rosaura's mother and father looked around the field.		✓												
	It was filled with red flowers swaying and fluttering <b>in the tall grass.</b>			✓											
	Rosaura's mother and father felt so sad.														
	"Rosaura won't be coming home anymore," said her mother. "She was always happier in the fields."														

Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accomp- animent	Role	Matt- er	Ang- le
		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
2.b	"But the spirits have left us these flowers to remind us of her," said Rosaura's father.														
	"They will stay <b>with us!</b> "											√			
	<b>Every year, when the corn ripened and the evenings grew long,</b> Rosaura's parents stood at the edge of the fields		√												
	and watched the red flowers dancing <b>under the sun.</b>			√											
	And that, say the Indians, is how the red poppy came to be.														

Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accomp- animent	Role	Matt- er	Ang- le
		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
3.a	Giving gifts is a well-known way to show our attention <b>toward somebody else.</b>			√											
	<b>Moreover</b> , giving gifts may be important <b>for certain special moments.</b>		√							√					
	Unusual or even weird gifts would leave a sweet memory <b>for us and the recipient.</b>										√				
	So, try these tips <b>to find something unusual as your gifts.</b>									√			√		
	Look for gifts <b>wherever you find yourself, especially when you were on a trip. From a bazaar in Bandung to a tag sale in Berlin.</b>		√												

Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accomp- animent	Role	Matt- er	Ang- le
		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
3.a	Use the Internet.														
	Follow links <b>until you find what you want.</b>				√										
	Track down items <b>such as rare prints, out-of-print books or antiques in the auction.</b>			√									√		
	Give a welcome service.														
	A massage, costume makeovers, a day at the spa, or romantic dinner will be a nice welcome gift.														
	Combine one or two things <b>for a spectacular effect.</b>								√						
	The picture frame that you bought <b>in Bali</b> might provide the perfect background <b>for showing off the portrait of the recipient.</b>			√					√						

Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accomp- animent	Role	Matt- er	Ang- le
		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
3.a	Come to a handicrafts store														
	and talk to the people that make unique pieces.														
	Visit art supply stores, craft shops, art galleries and factory stores <b>for ideas</b> .									√					
3.b	Plug the power cord <b>into a wall outlet (AC 120 Volts 60 HZ)</b> .			√											
	<b>To make the fan move sideways</b> , push the pin <b>on top of the motor</b> .			√						√					
	<b>To move the fan up or down</b> , first pull up the oscillating pin,									√					
	then press the tilt adjustment knob.														
	<b>To change the speed of the fan</b> , press one of the switches <b>at the bottom</b> .			√						√					

Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accomp- animent	Role	Matt- er	Ang- le
		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
4.a	In the cave, Nyi (Mrs) Kamiyem and Ki (Mr) Padmo sit <b>on a big stone</b> .			√											
	Nyi Kamiyem will sing a song														
	and Ki Padmo will beat the drum.														
	Joining them are people called <i>wiyogo</i> which are drummers and other gamelan musicians.														
	What makes this unique is that they mix gamelan with the sounds of nature.														
	The visitors dance,														
	forgetting all problems.														
	Many tourists go to this cave.														
	Maybe you are interested in going <b>there too</b>			√											
	but you don't know where it is.														



Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accomp- animent	Role	Matt- er	Ang- le
		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
4.a	Gua Tabuhan is located near Pacitan in East Java.														
	It is situated in a lime hill called Tapan, <b>in Tabuhan, Wareng village.</b>			√											
	The route is easy.														
	<b>Along the road</b> there is beautiful tropical scenery to enjoy rice fields, coconut- palms and birds.	√													
	East of the cave peddlers sell souvenirs.														
	The drink and food peddlers are on the north side.														
	People sell agates <b>on the cave terraces.</b>			√											
	Somehow, it is like a fair.														
	It is said that the cave is the only place where nature produces sounds like the music of gamelan.														

Text Code	Clause	Circumstantial													
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		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
4.a	Nyi Kamiyem, a well-known <i>pesinden</i> (traditional Javanese singer) from the village of Gabuhan, who often sings in the cave, does not doubt anything.														
	Gua Tabuhan did not use to welcome visitors.														
	<b>According to</b> Kartowiryo (90), village elder, Gua Tabuhan used to be a hiding place <b>for robbers.</b>										√				√
	It was believed to be a sacred place.														
	No one dared go inside.														
	However, <i>Wedana</i> (chief of a district) Kertodiprojo, went to the cave <b>to find out what was wrong.</b>									√					

Text Code	Clause	Circumstantial													
		Extent		Location		Manner			Cause			Accompaniment	Role	Matter	Angle
		Distance	Duration	Place	Time	Means	Quality	Comparison	Reason	Purpose	Behalf				
4.a	He found out that the cave was inhabited by the annoying evil spirits.														
	The people chased the spirits <b>away</b> .			√											
	The cave is dark,														
	so people need lights,														
	and a local guide will lead the way.														
	Sometimes visitors bump their heads against the sharp rocks <b>on the ceiling</b> .			√											
	<b>Inside the cave</b> there is a plain big stone which is believed to be the prayer mat of Pangeran Diponegoro, one of the Indonesian heroes who fought against the Dutch.			√											

Text Code	Clause	Circumstantial													
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		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
4.a	It is said that Pangeran Diponegoro used to seclude himself in the cave.														
	Some people now use the place <b>for meditation</b> .									√					
	There is a stream in the cave, in the east corner, which can only be seen outside.														
	However, it can be heard <b>from inside</b> .			√											
	<b>Besides the cave</b> , Watukarang, a beach nearby, is good to visit.			√											
	By the way, do you want different souvenirs?														
	You can find them <b>in Donorodjo village where agate craftsman work</b> .			√											
	So, have a nice journey.														

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4.b	The Hawaiian language is based on five vowels and just seven consonants,														
	but this is more than enough <b>to utter the word "Aloha"</b> .									√					
	This greeting written out in lights already welcomes those arriving <b>at Honolulu airport</b> ,			√											
	but it is in fact much more than a greeting or farewell.														
	Aloha means love and well-being														

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4.b	and somehow stands for everything that goes to make up the image of Hawaii, from colourful shirts, through flower garlands and grass skirts to coconut bikinis.														
	Hawaii is the "Aloha State" and the 50th state of the United States of America.														
	A visitor to these islands <b>in the middle of the Pacific</b> feels immediately			√											
	that he has one foot firmly anchored <b>in the American Way of Life</b> ,			√											

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4.b	and this is particularly true <b>when he sees the islands from the vantage point of a cruise ship.</b>		√												
	"Aloha. How are you today?" is <b>a frequently</b> asked question on the "Pride of Aloha".		√												
	The simple response, "Fine", or Mahalo <b>in Hawaiian</b> , suffices <b>as answer.</b>			√									√		
	The passenger <b>aboard the Norwegian Cruise Line vessel</b> would have little reason <b>to respond otherwise.</b>			√					√						
	<b>At breakfast</b> , travellers are greeted by mountains of ham and pancakes,				√										

Text Code	Clause	Circumstantial													
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		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
4.b	and this <b>is</b> the pattern <b>throughout the day</b> .				√										
	Most of the almost 2,000 aboard <b>have</b> their homes <b>in the U.S. Midwest, where there is general scorn at the notion of going on diet</b> .			√											
	The Pride of Aloha <b>bears witness to this attitude,</b>									√					
	<b>consuming</b> 9,700 kilograms of meat <b>during the seven- day cruise – the equivalent of 700 grams per passenger per day</b> .		√												
	The Norwegian Cruise Line <b>is</b> no more Norwegian than the food aboard the Pride of Aloha is Hawaiian.														



Text Code	Clause	Circumstantial													
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4.b	The cruise ship belongs to Star Cruises, the third-largest cruise operator <b>in the world</b> ,			√											
	and the Pride of Aloha was <b>built in 1999, initially bearing the name Norwegian Sky</b> .				√										
	<b>In 2004</b> it was converted for duty on the Pacific cruise route				√										
	and is the first cruise ship <b>to fly the U.S. flag in some time</b> .		√							√					
	A cruise <b>aboard the Norwegian Cruise Line</b> vessel is perhaps the most comfortable and <b>by no means the most exclusive way to see Hawaii</b> .			√		√									

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		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
4.b	A cabin with a sea view costs <b>as little as 1,250 euros</b> per person <b>for the seven nights of the cruise.</b>									✓		✓			
	Included in the price is full board, a nightly entertainment program														
	and transfers <b>between the four most important islands of the Hawaiian Archipelago, Oahu, Kauai, Big Island and Maui.</b>			✓											
	Honolulu on Oahu, <b>where the cruise starts</b> , has a population of <b>900,000 inhabitants</b>			✓											
	and is the largest human settlement <b>in the South Sea.</b>			✓											

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4.b	Faceless apartment blocks <b>turn</b> into <b>equally</b> faceless hotel towers and shopping malls <b>in the seaside resort of Waikiki</b> .			✓			✓								
	Thousands of Japanese <b>bustle along the shopping streets of Kalakaua and Kuhio avenues</b> .	✓													
	There <b>is</b> a reason <b>for the crowds, the endless concrete and the activity</b> .								✓						
	Waikiki Beach <b>is</b> perhaps the most famous <b>in the world after the Copacabana</b> .			✓											

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4.b	But anyone who gazes out over the blue ocean to watch the surfers ride the perfect waves knows why he has come to Hawaii.														
	One hopes <b>at the same time that the evidence of human progress</b> will become less apparent <b>as the cruise progresses while the beach remains as beautiful.</b>				√								√		
5.a	Seven people were killed <b>in a collision between a bus, a car and a truck at 10:35 p.m.</b> on Jalan Sultan last night.			√	√										
	The dead <b>were</b> all passengers <b>in the car.</b>			√											

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		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
5.a	Police believe the car may have been trying to overtake the bus when it was struck by a truck coming from the opposite direction.														
	The driver of the car may not have been using his lights,.														
	<b>as the truck driver said</b> he did not see the car approaching														√
	The police said the car should not have been trying to pass the bus, since overtaking is not allowed on Jalan Sultan.														

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		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
5.a	<b>In addition</b> , the police reported that the car—a small Japanese car—should not have been carrying more than five people.				√										
	The names of the victims are not <b>yet</b> known.				√										
5.b	<b>Jakarta</b> : Freeport-McMoRan Copper & Gold Inc., the world's second-largest copper producer, had its maximum ore production permit in Indonesia cut 26 percent <b>on environmental concerns</b> .			√											

Text Code	Clause	Circumstantial													
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		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
5.b	"The government only approves a Freeport ore output this year of 220,000 tons a day to reduce the impact on the environment," Witoro S. Soelarno, head of mine inspection <b>at the Energy and Mineral Resources Ministry</b> , said.			√											
	The previous limit was 300,000 tons <b>a day</b> .		√												
	Phoenix-based Freeport produced on average 229,000 tons of copper and gold ore <b>a day</b> from its Grasberg mine <b>in 2006</b> .		√	√											

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		Distan- ce	Dura- tion	Place	Time	Means	Qual- ity	Compar- ison	Reason	Pur- pose	Behalf				
5.b	Freeport's copper ore output in the fourth quarter of 2007 fell to 926 million of recoverable pounds from 1,044 million of recoverable pounds a year earlier, the company said <b>on its Web site</b> .			√											
	Gold output in the quarter dropped to 186,000 of recoverable ounces from 544,000 of recoverable ounces, it said.														